TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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EDDIE COLLYER

ROSENFELD AND MINER.

Carl and Theodor Rosenfeld sent THE MIRROR an announcement the other day that read as follows:

"We have taken all the time from March 12 to June 8, 1895, at the Fifth Avenue Theatre. The contracts we have made with H. C. Miner give us sole control of all productions in that house. We shall have the exclusive right to furnish all the productions. We shall devote all our artistic efforts to the new enterprise. We shall make at the Fifth Avenue all our own productions, and shall book only first-class attractions.

"On March 12 we shall present there a new play, either The Complice, an adaptation of Der Andere, by the German playwright, Paul Lindau, or else an American comedy, Lowe's extract.

"Next season the Lilliputians may appear in their new spectacular play, Humpty Dumpty Up to Date. Probably by that time Duse will have recovered from her indisposition and may play again at this house. We also propose to stage Yorktown, a patriotic American play.

"A highly sensational feature of our management next season will be the appearance of the Royal Bohemian Opera company, which will sing a series of operas by the Bohemian composer, Smetane.

"The weeks not used by our attractions will be filled in by other first-class attractions. So Rose Coghlan has booked her company for six weeks next Winter."

Edwin D. Miner, acting manager of the Fifth Avenue Theatre, said to a MIRROR reporter:

"The statement made by the Rosenfeld Brothers conveys a wrong impression. They have not leased the Fifth Avenue. Sensational articles in daily papers make out that my father has retired from the management of the theatre in favor of the Rosenfelds. They simply rent the theatre on terms similar to those of all other attractions that play here—that is to say, fifty per cent., and a guarantee to us. The Rosenfelds have several attractions they want to play here, and we are willing they should do so. You may be sure, though, there are provisional clauses in the contract."

A TALLY-HO TIPOVER.

A jolly party of theatrical persons connected with companies at Ford's Theatre, Harris' Academy of Music and Albaugh's Lyceum, Baltimore, took a ride on Saturday night after the performances in that city, upon invitation of Dr. Isaac E. Emerson, who owns a handsome tally-ho coach. The party rode to Halstead's, a road house, where supper was enjoyed. On the return to the city the colored driver of the coach made too short a turn at Cathedral and Centre streets, and the vehicle overturned, and several were injured. The party consisted of Dr. Emerson, Mrs. E. Sparrow, E. L. Britton, Tunis F. Bell, "Parson" Charles E. Davies, Tim Frawley of the W. H. Crane company, William Carleton, Bessie Cleveland, Celie Fanning, of the Francis Wilson Opera company, and Katie Reed. Miss Cleveland suffered painful bruises of the right eye and face. Dr. Emerson was bruised and his back was strained. Mr. Carleton was seriously shaken up, and "Parson" Davies had three fingers of his right hand crushed and his knee sprained.

GHOSTS AGAIN.

The second performance of Ghosts by Charles J. Bell's company took place at the Garden Theatre last Thursday afternoon. There was a fair-sized audience present.

The principal members of the cast were the same actors who were seen recently at the Berkeley Lyceum. Arthur Lawrence, the Pastor Manders, was suffering from a severe cold and an apology was made for him by Mr. Bell, but he acted so admirably that the explanation was superfluous. Mr. Thorpe as Oswald and Mrs. Goodfriend as Mrs. Alving repeated their careful personations. Alfred Fisher gave a capital performance of Engstrand. Olive Oliver was effective as Regina.

Mr. Goodfriend, who managed the performance, says that the receipts about paid the expenses. He does not think that the plan of presenting a number of other Ibsen plays will be carried out. He is satisfied, however, that there is an audience in this city for modern realistic plays, artistically acted.

MRS. HURLEY'S STATEMENT.

Mrs. Julia Hurley writes to THE MIRROR from Lock Haven, Pa., relative to her experience with Annie Mitchell:

"I was a member of Miss Mitchell's company for two weeks, and in that time I did not receive one dollar of salary from her. I was a member of her second company. When writing her for an engagement I requested her not to ask me to join her unless salary was sure. In answer to my letter, she asked me to join her at once, as salary was positively sure. I joined her at Lancaster, Pa., paying my own railroad fare and expenses to do so. I was a member of her company two weeks and did not receive a dollar of salary. On the contrary, I came very near losing my business for board bills. As to her asking her for an engagement while her company was here, it is false. A burnt child dreads the fire. I called on Miss Mitchell, told her my condition, and asked her for part of the money due me. She said if I would play one or two nights, she would pay my expenses here for the week and also pay my fare to Jamestown, N. Y., near my home, which is in Buffalo. I accepted her offer, and rehearsed and played with her company one night with the understanding that I was to leave here with them early Sunday morning. I got myself in readiness and called at the opera house on Saturday night during the performance and asked for the money promised me, but was informed by Miss Mitchell that she had changed her mind, and that she would send me the money from Jamestown. That money I have never received."

FARIBAULT OPERA HOUSE.

The correspondent of THE MIRROR at Faribault, Minn., reports that the new Opera House in that town will be opened Feb. 22 by The Burglar. The house, which is rapidly nearing completion, is said to be a model in every respect. It will be under the management of C. E. White.

EDDIE COLLYER.

The first page of THE MIRROR this week shows a picture from a recent photograph of Eddie Collyer, the well-known teacher of dancing. Of late years Mr. Collyer has become very prominent by placing before the public many of the most accomplished young women dancers known. Nearly every theatrical company of note is represented by one or more of his fair pupils. They appear in melodrama, burlesque, comic opera, and farce-comedy, and they seem invariably to be commended by the press and public. Mr. Collyer has made his specialty a life study. His long experience as a professional, extending over a period of thirty years, has given him a clear insight into the requirements of the novice as well as of those who have already entered upon the field. Mr. Collyer believes that there are very many professionals with good voices who are obliged to keep in the background because they cannot dance well, whereas they might be earning much larger salaries if they would become expert dancers, and such he advises to add to their accomplishments. Of the many pupils to whom Mr. Collyer has imparted the rudiments as well as the finishing graces of his art, he says he has yet to hear of one who has not taken a long jump toward a good engagement by means of the ability to dance. By the time his pupils are qualified under his instruction, Mr. Collyer generally finds them engagements. Mr. Collyer wonders why students of dancing go to Europe to study, as he claims, aside from ballet dancing, that the art is better taught here. Mr. Collyer has been so long a tutor that he has quite outgrown narrow idiosyncrasies that sometimes mark instructors, and much of his success is no doubt due to the fact that he studies the personalities of his pupils and instructs accordingly. One of the many whom he has taught and to whom he points with pride is little Emma Pollock, better known as Maggie Murphy, of Harrigan's company. She comes from a family of professionals who have attained great success in dancing. Mabel Pollock, the youngest sister, is now under his instruction, and he believes she will make one of the hits of the near future. He also taught the Hengler sisters. Mr. Collyer has many testimonials, but he believes in his work speaking for itself.

MR. WARDE'S LECTURE.

The New Orleans *Times-Democrat* publishes a two-column report of the lecture delivered recently in that city before the Arena Club, an association of the leading women of the city, by Frederick Warde, upon the subject of Shakespeare, and says: "Such a lecture has rarely been heard in New Orleans. Entirely without note, Mr. Warde went on rapidly to review the great characters of the great Shakespearean plays, drawing them upon the canvas of the mind in strong lines, making them the presentment of living, breathing realities rather than the mere conceptions of the dramatic mind. With a marvelous flow of language, words exquisitely chosen, appropriately clothing the beautiful thoughts, the actor expressed his idea of Shakespearean characters, and interspersed his talk with renditions of selections from the plays which made more strongly outlined the proportions and the characteristics of the characters of whom he spoke."

SUIT AGAINST RICH AND HARRIS.

Edwin Milton Royle, author and star of The Friends company, has brought suit against Rich and Harris. Mr. Royle has a contract with that firm to play at their Columbia Theatre, Boston, for two weeks, beginning Feb. 12. They do not deny the contract, but owing to the success of Charley's Aunt at that house they refuse to play Friends. They purpose to run Charley's Aunt indefinitely and they have bought off all other attractions except Friends.

They offer money inducements to Mr. Royle and to protect him elsewhere, but he remains firm in his purpose not to play at any other house during the two weeks.

MANAGER ROSS GIVES UP.

"I was compelled to surrender the lease of Ross' Hoboken Theatre on Monday, Jan. 22," said Wilson S. Ross to a MIRROR reporter yesterday. "I gave up on account of the very bad times. I held on as long as I could—in fact, too long. I took the house on Aug. 18, 1891, and tried to cater to the tastes of a public that had all opportunities to reach New York in a few minutes and see the very best. I endeavored to improve each season on my attractions. This season I was especially careful and earnest, but it was no use." Mr. Ross' many friends will hope to see him successful in some other field.

CULINARY CURFEW.

Hotels in New Britain, Conn., do not consider it healthful to eat late suppers, and furnish nothing after 8:30 P. M. Joseph Jefferson found it necessary the other night to patronize a night lunch wagon, while Salvini and his company enjoyed a jolly spree in an oyster saloon. Without adding to the legions of men who know how to run a newspaper or a hotel, it would seem that the New Britain bonifaces are too conserving of the public health, and while basswood hams and other ligneous food are tabooed, exceptions should be made for professionals and other traveling folk to appease the inner man after the hour named.

HE IMITATED RIP.

When Thomas Shea appeared in Rip Van Winkle at Mahanoy City, Pa., recently, his performance impressed one young man in the audience so forcibly that the latter remembered a flask of his own in his hip pocket and tried to realistically accompany the fictitious drinking of the star on the stage. The ushers were finally called to stop the young man's reckless indulgence.

GOSSIP OF THE TOWN.

Kathrine Clemmons' forthcoming engagement at the Fifth Avenue Theatre will last four weeks.

James C. Duff arrived in town from Canada last week.

No one will be specially engaged to succeed Charles Coghlan in Rose Coghlan's company. John T. Sullivan will play Mr. Coghlan's line of business.

A burglar got about $140 in the box office of the Standard Theatre last Thursday night. He opened the gallery door north of the main entrance with a false key, ripped out the box office window, and with a jimmy pried open the snap-lock drawers, which he rifled. The vouchers of the week's sales were also taken thus making difficult the settlement between Managers Hill and Frohman.

Daniel Sully's recent engagement in Seattle, Wash., was very successful. He varied his histrionic experience there by making a speech after many calls before the curtain, and the *Post-Intelligencer* says it was as legitimately amusing as Mr. Sully's acting.

Manager Fenyvessy, of the Bijou Theatre, Binghamton, recently gave a benefit for the poor of that city, at which $659 75 was netted.

Manager W. J. Bones has given up his lease of the Auditorium, Kansas City, having lost $10,000 in running that house since last August. He was formerly manager of the Grand Opera House at Ogden, Utah, and has been noted for enterprise.

Frank Beal has been engaged to play Lieutenant Westford in The Danger Signal for the rest of the season.

An item in THE MIRROR last week referred to Miss Nicholls as having joined Willard Lee in Elmer E. Vance's Patent Applied For. Mr. Lee calls attention to the fact that he is not starring in Patent Applied For. "I am only the leading man," he writes, "and have no interest in it except to see it succeed and to receive my salary."

Lottie Modera, Anna Walls and J. T. West have joined the Sidna Norvelle company.

Vincent Minnette has been engaged as musical director of Charles Loder's Oh, What a Night! company.

The statement made in the Chicago press that Daniel Frohman has secured the lease of the Schiller Theatre, Chicago, is wrong. The lease was offered to A. M. Palmer, Daniel Frohman and Charles Frohman. They all refused it.

There were several changes in the cast of The Maid of Plymouth at the Broadway Theatre on Thursday night. Bertha Welsinger appeared as Priscilla, and Nana Cleary and Georgie Newall, respectively, took the parts of Primrose Wilkins and Sir Lovesby Montague. H. C. Barnabee, who had been incapacitated by a cold, also returned to the cast.

Lillian Russell presented her autograph photograph to every woman in the audience at the Casino last Thursday night.

It is announced that Willis Holly, private secretary to the Mayor, will marry Margaret Montgomery next month.

Mrs. Althea Lovecraft, mother of the late Frederick A. Lovecraft, and Frederick Myers, of Pittsburg, a nephew of the deceased, have begun a contest over his will, by which he left his estate to Colonel Henry S. Kearney.

Reno and Ford are now presenting Squire Haskins and Joshua Simpkins with the same people, the two companies having been consolidated. They are playing return dates through New York State. Arthur C. Sidman is playing the title role in both plays. In March the companies will separate again, the Sidman party playing week stands only. The management report business to be very good considering the season.

F. F. Pruyn, manager of the Glens Falls, N. Y., Opera House, telegraphed that the Minnie Lester company opened its week's engagement there last Monday to 1,400 paid admissions.

Ward and Grant, pirates, are playing The Old Homestead in the small towns of Tennessee, and they are said to be doing a good business on the strength of the stolen play's fame.

The San Francisco *Examiner* for a long time has pursued a policy that suggests its disapproval of any reputable star or company going to the Pacific Slope. Manager Hayman, who has endured its cranky course patiently, is at last up in arms and now there are two in the fight.

Price and Johnson's comedians will open in Two of a Kind at Olathe, Kans., on Feb. 12. They will carry special scenery, and introduce Mr. Price with his trained goats, Tom and Jerry. F. D. Johnson is manager, John R. Price, business manager; J. W. Pennington, agent, and the company includes W. T. Thornton, Harry Wilmarth, Baby Dot, Mrs. Wilmarth, Ada Everhart, and Grace Edwards.

Reports from New England indicate an improvement in business. Mills are starting up, it is said, and a more cheerful feeling prevails.

The assertion that the Kendals played to about half their former business at Hooley's Theatre, Chicago, recently, is contradicted. Manager Powers says that the falling off was only about twenty-five per cent. It is said that Chicago society did not take kindly to The Second Mrs. Tanqueray, and that caused the shrinkage.

Last Wednesday was the first anniversary of the Empire Theatre, and the event was marked by souvenirs in the form of six-fold photograph easels of English crêpe, in which are framed pictures of the Empire and of scenes in its successful play.

The rather astonishing information comes from Boston that Henry E. Dixey's present ambition is to play King Lear.

Charles Dickson, whose picture appears above, is enjoying a good season. He has been very successful in the West, where he is still on tour, with his new play, Admitted to the Bar, although he has not given up the successful comedy, Incog, in which he is happily remembered here. Mr. Dickson is a comedian of taking personality and original powers.

De Wolf Hopper appeared in Syracuse on Saturday night, and Saladin Temple of that city attended his performance in a body.

The Ensign shows an increase over its large profits of last season.

Bronson Howard's Shenandoah, which is to be revised next season, will be staged for a run in this city.

Next to Irving and Terry at the Tremont Professor Herrmann at the Museum drew the largest houses in Boston the week before last.

Allie Marshall, Mrs. Charles Loder's understudy, has lately been playing Angeline Gridley in Oh, What a Night! most successfully. Mrs. Loder has been ill with the grippe.

The *Courier*, of Bristol, Tenn., comments at length editorially upon the sensational utterances of the Rev. Mr. Stuart recently at Chattanooga on "Hell and the Theatre."

The children of Father Drumgoole's school at Lafayette Place and Great Jones Street, to the number of 700, enjoyed In Old Kentucky at the Academy of Music last Wednesday afternoon.

It was rumored in Boston last week that John Stetson would lease the Park Theatre in that city, but Manager Crabtree denied the report.

Jennie Satterlee, of A Brass Monkey company, was bitten on the face by "Mascot," the white bull terrier used in that farce, while caressing the animal in Peoria, Ill., on Jan. 19. Miss Satterlee sought prompt medical aid.

W. S. Young has built in Farmer City, Ill., a new theatre which will be opened on Feb. 3 by Ezra Kendall in A Pair of Kids. The new house will seat 900 persons, and is lighted by electricity.

W. F. Falk, business manager of Thomas Q. Seabrooke, says that The Isle of Champagne has made a great deal of money this season. In a number of towns records have been shattered. Mr. Seabrooke will continue to play this piece next season. This week he is appearing in New England towns and next week he opens at the Boston Museum. These weeks were booked originally at the Boston Globe.

H. C. Barnabee caught a cold and was unable to appear on last Tuesday night at the Broadway. Clement Bierschell, who has successfully appeared for Mr. Barnabee on occasions as the Sheriff in Robin Hood, was dressed to go on in his own part when he was called on to change quickly to the garb of the Elder in The Maid of Plymouth. This he did and scored a distinct success. Mr. Bierschell is a good actor, he has a good voice in speaking and singing, and following the best of models in Mr. Barnabee he bids fair to attain to prominence as a comedian.

A Bunch of Keys will be revived next season with a strong cast under the management of Gus Bothner. New features will be added and the farce will be arranged up to date.

According to a newspaper interview, Mme. Hading thinks American women dress better than Parisian, but their extravagance astounds her.

Glen-da-Lough will end its tour at St. Louis on Feb. 10.

The Metropolitan Opera company will visit Buffalo, N. Y., for two weeks in February.

It is said that Sandow's acquaintance with Blanche Brooks, the young Englishwoman to whom he is engaged, began romantically. She threw him a bunch of violets one night at the Crystal Palace, London, after he had saved himself from being crushed to death under a broken platform, on his breast, and a few days later he saved Miss Brooks from a runaway accident.

Margaret Linbeck, who was employed in Europe as a companion to the daughter of Elbridge T. Gerry, and who came to this country with the Gerry family, has brought suit against Mr. Gerry to recover $20,000 damages for an alleged illegal arrest. It appears that Miss Gerry's room in Newport was entered and robbed of $5,000 worth of jewels last Summer, and Miss Linbeck says she was arrested upon suspicion of having committed the theft, but was discharged, and left her place with the Gerry family. Mr. Gerry's lawyer says the plaintiff was never arrested, but went to the police station voluntarily during an inquiry as to the robbery, and that when she left Mr. Gerry's service he gave her money for her passage home. Instead of returning to England, she remained and brought suit for damages.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

E. E. Kidder is writing a new comedy which Sol Smith Russell will produce next season.

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Alice Kauser has translated Sardou's Mme. Sans Gene, the drama which Kathryn Kidder is to present in this country.

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Grace Livingston Furness has completed a farce which she has named Circumstances.

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Louis N. Parker, the happy author of Gudgeons, the London success that is to follow Sowing the Wind at the Empire Theatre, this city, is making the English version of Louis Fielden's sombre play, The Talisman, which Beerbohm Tree will produce at the Haymarket, following The Charlatan. Both plays will be seen in America in case Tree comes here next season, as he contemplates.

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The Old Jew, Sydney Grundy's latest play, produced at the Garrick in London, has not been given a cordial reception. The press is up in arms against Grundy because he attempts in the piece to make dramatic critics as a class appear to be a ribald and corrupt gang. The play is not especially interesting, although the dialogue is quite often brilliant and epigrams are numerous.

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Un Fil à La Patte, farcical comedy in three acts by Georges Feydeau, author of The Other Man, is in for a long run at the Palais Royal, Paris. Its plot is risqué, the action is quick, and the fun uproarious. An emasculated version will probably be staged here before long.

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John Douglass, the inventor of the tank drama, denies that a cotton mill in full operation, the sensational feature of a play called A Cotton Lord, to be produced at the Adelphi, is a novelty. He says that Nance, a drama of his, produced in November, contains a similar scene.

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It is rumored that Pailleron's new play in rehearsal by the Comédie-Française, is far from being in the author's best vein. The story of the play runs on the conventional French lines of adultery.

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Since the production of Oscar Wilde's A Woman of No Importance at the Fifth Avenue Theatre, the office of Elisabeth Marbury, Wilde's American agent, has been inundated with titles strikingly similar. The manuscripts of A Man of No Importance, A Woman of Some Importance, and People of No Importance were sent in on Tuesday.

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Stanislaus Stangé, the collaborateur of General Lloyd Bryce, editor of the *North American Review*, is putting the finishing touches on the MS. of The Doctor, the play Kathrine Clemmons is under contract to produce.

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The Amazons, by A. W. Pinero, will be the next production made by Daniel Frohman at the Lyceum Theatre. It was originally intended, when Charles Frohman had the American rights to the piece, that Johnstone Bennett should play the leading role, a woman dressed as a man. Miss Bennett will not be in the Lyceum production.

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In consequence of the success of Sydney Grundy's Sowing the Wind at the Empire, rehearsals of Gudgeons have been discontinued.

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The next play to which the name of William Gillette will be attached will not be an adaptation.

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In the Spring Alexander Bisson's farcical comedy, The Liar, will be played here on tour.

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The new Knights of the French Legion of Honor are George Feydeau and Charles Lecocq, the composer of opera comique.

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Leoncavallo, composer of I Pagliacci, has been directing rehearsals of his new opera, I Medici, in Berlin.

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May M. Ward, author of Mabel Paige's latest play, The Spanish Romance, recently received a pearl and emerald ring, the gift of Mrs. Paige. Amy Paige, and the little star.

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George Barr, of The Limited Mail company, has completed a four-act play called Dad's Son-in-Law. A well-known actor now has it under consideration.

FEET LARGE AND SMALL.

The end is not yet of the great foot controversy. Two weeks ago Ella Dunbar said that her foot is smaller than Jennie Schumann's (of Peck's Bad Boy company) and that Miss Schumann knew it. Miss Schumann writes from Waco Texas:

"I have read what Miss Dunbar says. I do not wish to prolong a controversy that may become odious to the public. Still I must defend myself. Miss Dunbar was a member of Peck's Bad Boy company for one consecutive night. On that occasion we all dressed in one room. If she tried on my shoe, as she writes she did, I was not cognizant of the fact. I have several pairs of well worn shoes. One of them I will gladly send to THE MIRROR for Miss Dunbar to wear in her rounds of the agencies. If she will wear it without the excruciating pain with which she credits me when I put on a shoe which she says fits her, I will gladly present to her a new pair."

The Foot Editor awaits the shoes and Miss Dunbar.

Nellie Spencer, of Our Dorothy company, has claimed the distinction of having the largest foot—a No. 6 on a B-last—and she has challenged any one to go her a size larger.

Anna Moore, of The Devil's Auction company, has something to say in this connection. She writes from Winona, Minn.:

"I accept Miss Spencer's challenge. Unless somebody else, in turn, comes forward with a foot that covers more ground than mine does, I must modestly—though I command the honor—state that I have the largest foot of any woman in the profession. My size is seven on a D-last."

"A. W." writes from Cleveland:

"Is there any difference between the feet of actresses and those of women that have never been on the stage? I think not. Therefore, I would like to call attention to a few facts overlooked by the correspondents of the Foot Department. In the first place, there is quite a difference in the height of Della Fox and Jessie Mae Hall, and Miss Hall's feet would be out of proportion to her body if they were any larger.

"The contestants have forgotten to give the width of their shoes. This is an important factor. I will wager neither Miss Fox nor Miss Dunbar wears No. 1 A-width. Two-thirds of the women I know that wear a number 3 shoe A-width could wear easily a No. 1½ D or E-width.

"Any dealer in shoes will tell you he would advise a woman, if her foot be short and wide, to get a shoe a couple of sizes longer and narrower. That is where the beauty lies.

"I know several women that wear a No. 2 or 3 shoe that never tell it, and if you should notice the number within their gear you would see plainly No. 1-6. But that is a little trick.

"Why not hold a meeting, Mr. Foot Editor, and have there all that wish to be known as the small-footed actresses? You could be the judge."

The Foot Editor blushingly submits "A. W.'s" proposal, and anxiously awaits results.

THE BOYCOTT IN KANSAS CITY.

The Missouri Brotherhood of Theatrical Employés has declared a boycott against the Kansas City Grand Opera House. The Brotherhood demanded that only union men should be employed and that the union scale should be paid. The Coates and the Gillis are also non-union. For a time Manager Clark, of the New Ninth Street Opera House, resisted the Brotherhood's demands, but recently he gave in and his stage is now run by union men. In consequence, the Brotherhood commends this theatre to the patronage of workingmen. The boycott against the Grand Opera house is an experiment, the Brotherhood announcing that it will concentrate its coercive measures upon one establishment at a time. The men assert that the boycott has been endorsed by all the labor unions in Kansas and by the Industrial Council and Building Trades League.

POWERS AT THE BIJOU.

John Harley, manager of James T. Powers, was in New York last week for a few hours. He said to a MIRROR reporter:

"A person that may have axes to grind is endeavoring to circulate the report that Mr. Powers will not begin an engagement in New York on Feb. 12 at the Bijou Theatre. All that I have to say is that I have a contract with Wesley Rosenquest to the effect that Mr. Powers will appear at the Bijou on that date. Walker, London, is easily a winner.

"Before going to the Bijou, Mr. Powers will play in Boston and a return engagement in Philadelphia."

A NEW PRODUCTION.

Giles Renolds has secured from Charles F. Blaney, the author of A Railroad Ticket, A Summer Blizzard, and other pieces, his latest comedy, called A Baggage Check. Mr. Renolds will give the piece an elegant and costly production, and promises an exceptionally strong cast. He has already secured Arthur E. Moulton, Louis Martinetti, Rose Chesseau, Lottie Renolds and others for the company. Mr. Blaney says that the character of Isa Conboy, "the meanest man on earth," in this play, to be originated by Arthur E. Moulton, is the strongest he has ever written.

NEW CAST FOR MRS. GRUNDY, JR.

Charles Frohman's Comedians will reappear in The Other Man on Feb. 12 at Philadelphia. Later on another company will be organized especially to play in Mrs. Grundy, Jr. On Feb. 25 the Comedians will revive Mr. Wilkinson's Widows. The cast will be almost the same as the original. They will present the Widows in Chicago, Cincinnati, St. Louis, Washington, Brooklyn and New York.

VIEWS OF BOOKS.

"A Royal Heiress; or, A Youthful Error." By Emilie Edwards. Chicago: E. A. Weeks and Company.

Emilie Edwards is an actress who evidently finds her greatest enjoyment in writing. One of her novels was noted in THE MIRROR some time ago. The book above entitled is her latest effort.

"A Royal Heiress" is the story of a young woman, motherless, with a rich father who indulges her in everything. This young woman, Regina Claremont, is in all things unconventional. She believes in the distribution of property, and uses her own wealth to ameliorate suffering as best she may. She picks up stray infants in the city, and by degrees establishes an orphanage, herself undertaking, in the intervals left to her from her care of herself, to bring up the children she has gathered. She believes that woman should not suffer more than man for sin committed by both. She is apparently a vigorous, healthy, normal woman physically. She rides a horse with the confidence of one born to the saddle, and the breeding of fine stock is one of the matters of her apparently universal knowledge. She is handsome, and withal a woman with a strong mind, although womanly in the characteristics that appeal to man.

Regina does not believe in sudden love. But on horseback one evening she meets a man with whom she feels that fate will cast her lot. She loves him at once, even upon casual encounter. He, too, is rich. He has settled in her neighborhood. The next day she finds him at her father's house on business. She looks into his eyes, and knows that he, too, is at once in love with her. A short but very ardent courtship passes. Just as they are about to marry, Regina learns, as she believes, that this lover is the son of her father—whom she discovers had kept secret an affair of his youth—and she goes insane. It turns out that the lover, although the son of the woman with whom Regina's father had been connected, was the issue of an honorable marriage before the woman, who had left her husband in England, became acquainted with Regina's father. Regina recovers her reason, and marries the man of her heart, and all is felicitous.

Miss Edwards weaves into her story her own theories of right and wrong, of misery and happiness. Her writing is not always faultless, but she has much imagination and notable descriptive ability. Her characters are clearly drawn, although they are not the kind of persons we meet in real life. And yet Miss Edwards reveals knowledge of human nature. The book is illustrated prettily, evidently from posings by the author herself and others. It is printed in clear type, but shows many blemishes of orthography, due to poor reading of proof.

"Father Junipero Serra," a new and original historical drama in four acts, by Chester Gore Miller. Illustrated. Chicago:

This historical pastoral drama, evidently written by a young but enthusiastic hand, sets forth with some adherence to the facts of "the old mission days" in California the struggles of the pioneer churchmen to maintain themselves and prosecute their work in the face of material discouragements and the half opposition of the military government of the time. In the drama the author has woven a story of love. A young neophyte, a protégé of the president of the missions, and his former companion, now an officer of the Governor's staff, both love Dona Dolores, daughter of a ranchero. The military youth, with the aggressiveness of his calling, prosecutes his suit. The neophyte of the church, hesitating between passion and a sense of religious duty, is silent and loses the young woman, who really prefers him, and in the church he seeks the solace of religion. The play is rambling in incident and quite unfitted in every way for stage representation. It has little consecutive movement and no dramatic action, and its atmosphere is religiously didactic. For this quality, perhaps, it has "received the approval of His Eminence, James Cardinal Gibbons," and others of the Catholic clergy. The character drawing, however, is interestingly definite, and the work has the special value indicated by its main subject and the clerical endorsement.

"The New York Clipper Annual," 1894.

"The New York Clipper Annual" comes to hand better in printing, handsomer in illustration, and more valuable in matter and arrangement than ever before. The theatrical chronology is especially useful to those who wish to consult a record, and the alphabetical arrangement of this feature is a great improvement. The theatrical pictures are up to date, and include many prominent players in the later metropolitan successes. The sporting divisions of the annual are complete, as usual, and the necrology is full and reliable.

CALIFORNIA EXCURSIONS.

The well-known Phillips Excursion Company have arranged to run weekly excursions to all principal California and other Pacific Coast cities from all points on the Baltimore and Ohio R. R.

The parties will leave the East on Wednesday of each week, commencing Jan. 17, and passengers will be booked through to destination. There are no Pacific coast tours offering as good accommodations at less expense. For full information, address A. Phillips and Co., No. 111 South Ninth Street, Philadelphia, or call on nearest ticket agent B. and O. R. R. Co.

Write to Heart of Art Publishing Company, 108 East Twenty-third Street, New York, for particulars of Self-Help combination Book of Elocution, Oratory, Stage Effect, written and arranged by G. Swede Lewis. Highly endorsed by DRAMATIC MIRROR, New York press, and many other high authorities. Mr. Lewis' studio for personal instruction is in the same building. Inquiry invited.

IN THE WINGS.

I stated recently in this column that Miss Mary Phillips, who has established a school of singing at Philadelphia, was not a pupil of Marchesi. I have recently ascertained that this was erroneous, as I find that she has pursued a limited course of study with that celebrated teacher in Paris.

"A great fault with the American theatre-going public," says Major Pond, the manager of lecturers, "is that they want too much. If a song or recitation pleases especially, they encore again and again until they are surfeited. You can gorge the mind as well as the stomach, and there is the glutton as distinct from the gourmand at the theatre as well as at the table. What's the remedy? None! We must take the public as we find it."

Major Pond has just received letters from Stanley and Max O'Rell. Stanley says he intends to come to America again in the Fall, and that he will have much that is new to talk about.

What has become of the merry and bugle-toned chorus that used to be such a powerful magnet at Koster and Bial's old concert hall on Twenty-third Street? Until last season they injected a good deal of local color into the city. But with the closing of the hall they seem to have vanished. C. B. Cline says they are now simply a memory. I have an idea they were so impregnated with the life of the scene of their triumphs that they died with it. I should not be surprised to hear that in the wee small hours of the night, when the torture instruments have ceased to torture, they loom forth from the superannuated cork room and raise their cracked voices in bacchanalian song and nod familiarly to the Iron Maiden.

F. F. Mackay says that when he was quoted a while ago with reference to Hamlet, Lady Macbeth was meant. The statement made by Mr. Mackay is that, in his opinion, there is no actress now appearing on our stage that has the strength to give an adequate performance of that character. He saves himself by adding, "so far as I know."

Apropos of Mr. Mackay's remarks in this column a few weeks ago, the dramatic editor of the Boston *Traveler* inquires in his paper: "Who is F. F. Mackay?" and he publishes telegrams from New York, Chicago, and several other cities to the effect that Mr. Mackay has never been heard of in any of these places. For the edification of the dramatic editor of the *Traveler* I will say that Mr. Mackay is the president of the Actors' Order of Friendship, an officer of the Actors' Fund, president of the Association of American Elocutionists, and an actor who has played with great success in memorable companies.

Now that Henry Pettitt, the prolific writer of melodramas, is dead, Sir Augustus Harris, his collaborateur, says that he will not write any more plays. Take away Pettitt and Harris and the bottom drops out of the London melodrama market. There is still, however, a ray of hope in that direction, for Sutton Vane, author of The Span of Life, has let loose another piece.

The publication in the daily papers of the programme of the last Lambs' Gambol, including the cast of Augustus Thomas' parody on A Woman of No Importance, called A Woman of No Deportment, has occasioned friction in Rose Coghlan's company. It is between Mrs. Dion Boucicault and Grant Stewart. It is due to the fact that Mr. Stewart played the part in the burlesque acted in the original by Mrs. Boucicault. I understand that Mr. Stewart's make-up in imitation of Mrs. Boucicault was entirely amiable. It is the penalty of greatness to be copied. Mrs. Boucicault, it seems to me, should take this into consideration.

Plançon, the basso that has made such a fine impression in the Metropolitan Opera company, has a new hat. When he arrived in this country his head-gear was foreign and funny. It had simply an excuse for a rim, and took the outline of a gum drop. The new hat is made by Knox, and is a gift from Henry Abbey. It seems Plançon was calling on the Abbeys and, as the rack was overstocked, he hung his hat on the gas jet. Then the manager came out into the hall and lighted the gas. In an instant Plançon's hat was in flames. The question is: Did Abbey see the hat?

The band of theatrical reporters for the New York papers are considerably agitated. It has been their custom to work together, exchanging news. But the *Herald*, *Tribune* and *Sun* have told their representatives to go about alone so as to get "beats." The result is that the theatrical reporters are now attempting to cover one another's tracks.

Miss Russell and Signor Perugini will devote themselves exclusively to the production of genuine opera comique. Perugini's artistic ambitions have always been lofty. So have Russell's.

"I was rehearsing in Philadelphia with The Fencing Master," said Richard Carroll. "There was a new chorus girl that tried to appear experienced. The stage manager called out every day 'Read call, ladies, read call.' At the end of the week the green chorus girl stepped up to him and said 'I have read the *Call* every day, through and through, but I can't find a word about our company in it!'"

Following the example of her husband, Mrs. Nelson Wheatcroft has branched out as a teacher of acting. She has charge of several of the classes in the Empire School, and gives private instruction. PACOLET.

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THE USHER

Mr. Willard's Hamlet neither pleased the critics nor drew the public in large numbers to the Garden Theatre last week.

Strange to say, although his long engagement had been most prosperous, so important an event as the first metropolitan appearance of a justly favorite star did not attract either a numerous or a representative first-night house.

It is easy to explain the poor receipts of the subsequent performances on the ground that the new Hamlet was not liked, but it is difficult to understand why the first representation excited such little interest.

✤

All other considerations aside, it is not likely that Americans in our time will accept any interpretation of Hamlet that departs radically from the ideal established by Edwin Booth.

Nevertheless, the fact that an earnest and intellectual actor makes an effort to present an interpretation that embodies his own independent thought does not signify an offense against art or sentiment. It is regrettable that it should be so regarded by the majority of the men that write dramatic criticisms for our papers.

Nobody questions their right to differ from Mr. Willard's views, and to pronounce adversely upon his acting of the role.

So far as I am concerned, I assent in the general critical judgment of both.

But I protest emphatically against the assumption that Mr. Willard must be abused like a pickpocket because his work does not conform to preconceived ideas.

"To read last Tuesday's papers," I heard a close observer of matters dramatic say, "one would suppose Mr. Willard in playing Hamlet had committed the unpardonable sin."

✤

Until that an actor of conceded talent and of demonstrated mental qualities is entitled to impartial consideration. He is entitled, also, to credit for his intentions, even when he fails to carry them out successfully or to win the public over to his point of view.

In producing Hamlet Mr. Willard was not guilty of a crime; yet the criticisms read like a sentence pronounced upon a malefactor. They were not confined to impartial analyses of fault and error—they assailed the actor as if his case merited the severest reprobation.

The effect of this sort of treatment is likely to be most injurious to the perpetuation of the higher forms of the drama in our country.

If the critics continue to keep on hand a supply of irony for the exploiters of the trivial and to hold a rod in pickle for arrogant to something better, there will soon be an end of all courageous and uplifting endeavor.

✤

Mr. Willard spent about $10,000 of his earnings on Hamlet.

Is it likely that he will rashly venture upon another Shakespearean production, not only risking failure but inviting the senseless anger of the very men from whom judicial impartiality, if not generous encouragement, naturally should be expected?

The stage would be infinitely the gainer if its critics would recognize the truth that it is more creditable to fail in a worthy effort than to succeed in the other direction.

✤

Success, I fear, covers a multitude of sins. It is probably for that reason that some stars and managers strive to convey a false impression of prosperity in preference to doing something to deserve it.

We are the greatest people on earth, of course, but we have our little failings.

One of them is the worship of whatever is "successful." Our opinions are guided by the crowd.

A man with a million is a man without flaw. The play that draws is a good play. The actor that is talked about is the fine actor. And so it goes.

✤

A good deal of petty feeling has been revealed by some of our newspapers in dwelling upon the provision made by the late Robert L. Cutting for his son.

As a matter of fact, nobody outside of the family really knows to what extent young Mr. Cutting figures in his father's will; but even if it be true that he is remembered to only a small extent, what business is it of the newspapers anyway? And why should one of them say that it will "curb forever the starring ambition of his wife?"

There is no reason whatever to suppose that Minnie Seligman married young Cutting because of his prospects. They have lived together very happily without the assistance of the Cutting money, and so far as that is concerned they are likely to continue in that state indefinitely.

Mrs. Cutting starred last season without other backing than her position and her ability and the money furnished as a business investment by Messrs. Sanger and Gunter. If it be a fact that Mr. Cutting's father left him little, Mrs. Cutting will not necessarily be prevented forever thereby from starring.

And in this connection, it may be remarked, parental anger might find a better origin than a son's marriage to a gifted actress. It is not the young society men that marry actresses who degrade the stage and give just cause for offense to their families.

✤

Perhaps the most relentless enemy the deadhead has in this fair land of ours is Thomas Q. Seabrooke. He makes it his personal business to see that nobody views The Isle of Champagne free unless his right to do so is firmly established.

Mr. Seabrooke in a week stand compels the holders of lithograph tickets to use them on Monday night or for the Wednesday matinee.

He does not concede the theatre management's privilege to invite Tom, Dick and Harry to see his performance without paying. He takes the ground that when he gets seventy or seventy-five per cent. of the receipts he is the senior partner of the local manager, for the time being, with the larger interest to conserve.

Of course Mr. Seabrooke's rule does not apply to the usual press courtesies. But it is applied strictly against promiscuous deadheadism.

✤

It would be a capital thing if Mr. Seabrooke's plan were adopted generally.

The curse of the theatre business in this country is deadheadism. In Boston, I am told, 30,000 persons a week enter the theatres on free tickets, while in this city there are 25,000 at the smallest computation.

There are some theatres where more people go in for nothing than there are people that pay.

The greater part of the evil is due to the effort to "fill the house"—to create a fictitious appearance of prosperity that deceives nobody. The public is quick to detect dishonesty in almost any form, and it "spots" this species of deceit instantly.

Managers of great experience, who ought to know better, blindly commit this folly week after week. They realize its disastrous consequences, but they are afraid to take an independent stand because they imagine the contrast between genuine business, and the suppositious article will work to their prejudice.

This is all wrong. A manager has only space to sell, like a newspaper. The publisher who inserts bogus advertisements to make a show of success soon comes to grief.

Managers sooner or later must correct this evil, for it invites disaster.

✤

Espy Williams, the dramatist of New Orleans, asks a pertinent question in regard to the protection of dramatic property. He writes as follows:

"In view of the fact that the question of 'play piracy' seems to be growing daily more important, permit me to ask whether the Dramatic Authors' Society has done anything in regard to the matter? That body, as a body, certainly represents those most interested; and it would seem that it might be able to influence some modification of the present copyright law, with respect to dramatic composition, which Congress might entertain. Would not a simple insertion in the law as it now stands, to the effect, that copyright on dramatic works applied only to them so far as their titles and publication in printed book form from type was concerned, while the "stage right" to said works should be treated as separate personal property, subject to and governed by common law, bring about a change for the better? As I understand it, an author of a dramatic work now has a better chance in law to protect his property, if kept in manuscript, by not copyrighting it. Something it would seem, ought to be done, and why not by the society above named?

Why not, indeed?

Time and again THE MIRROR has pointed out the remedy for this curse. It has quoted the opinion of lawyers, legislators, and others qualified to speak, that steps should be taken to secure an amendment of the copyright law by Congress, making the violation of the copyright of a dramatic work a misdemeanor, punishable with fine or imprisonment, or with both.

The present law is inoperative. Such an amendment would wipe out play piracy in short order.

✤

It is true, as Mr. Williams says and as Judge Dittenhoefer—our best authority on this question—has set forth, that stageright is better than copyright for the purpose of invoking the protection of the courts.

But inasmuch as civil proceedings against pirates are generally expensive, troublesome, and vexatious, and as the pirates, as a rule, are pecuniarily irresponsible and therefore judgment proof, this form of litigation, whether brought to protect a play, whether copyrighted or held in manuscript, is worse than useless.

I asked an officer of the American Dramatic Authors' Club long ago to bring this question before that organization, and I promised that if it would take the initiative THE MIRROR would guarantee to secure the cooperation of managers and others whose interests are at stake.

The officer agreed to place the matter before the Club, and I believe he did so. The subject was discussed, and there it ended.

✤

If those whose brainwork is stolen and whose pockets are rifled do not take enough interest in the thing to seek relief, what is to be done?

THE MIRROR has for years past fought the pirates almost single-handed, and has at least succeeded in restricting their operations to some extent and in calling attention to the audacity and to the extent of the evil.

It purposes to continue to pursue these criminals as long as they exist, and to protest constantly against the laxity of the law that permits a despicable form of theft to go unpunished.

When the Dramatic Authors' Club decides that its field of usefulness is not limited to eating dinners, and when managers awake to the fact that there is a means at hand to put a stop to the wrongs of which they never cease to complain, THE MIRROR will feel that it has not labored in vain.

✤

Stuart Robson writes me from Louisville regarding THE MIRROR's war against pirates:

"Playowners owe you a great deal for your exposure of the only thieves the law cannot touch. Pray accept my heartiest thanks for your efforts in this direction."

In common with many other owners of valuable dramatic property Mr. Robson suffers from these wretched depredators. The Henrietta is on the list of plays for sale by the notorious rascal in Chicago who furnishes piratical supplies, and it is butchered constantly by marauders in the small towns of the West and South.

NEWS FROM POTTER-BELLEW.

According to a letter from Cora Urquhart Potter, she and Kyrle Bellew are exceedingly prosperous in India. They played to excellent business in Calcutta, where they acted Therese Raquin to immense audiences. They have given several out-door entertainments by electric light before native Rajahs.

Mrs. Potter sends numerous criticisms. Bellew's Shylock has been enthusiastically endorsed. The *Indian Planter's Gazette* says of Mrs. Potter's Theodora: "In this character she shone as she never shone before. From first to last her performance was perfection perfected."

They played As You Like It. As the audience was leaving the theatre a Scotchman was overheard to remark: "Mon, you've no a bad play and it's a vera decent plot."

In The Ironmaster, it would seem, they have made another success.

Mrs. Potter and Mr. Bellew will spend a portion of the Summer in England, securing new plays for their American tour next season. It will begin in September and will be under the management of Myron B. Rice, who at present represents Abbey, Schoeffel and Grau with Henry Irving's company. Verner Clarges, John F. Ward and Perdita Hudspeth will probably be in the supporting company.

SWINDLED IN LONDON.

Hazel Thornton, otherwise Coleman, described as an American, caused one George Henry Gartley to be arraigned in the Westminster Police Court, London, on the charge of obtaining money by false pretenses and fraud. Gartley was said to be a sham theatrical agent, who had undertaken to train the young woman for the stage. She was to pay him four guineas—two for "lessons" and two for an introduction to the Comedy company. Miss Thornton had told the prisoner that she had been in the ballet at the New York Casino, where she had three months' experience as a dancer. After she had taken two lessons, she one day went to Gartley's place and found that he had packed up his effects and was on the point of moving. She then caused his arrest. Other victims came forward, and after examination Gartley was remanded.

A RAILROAD TICKET'S SUCCESS.

Charles E. Blaney's farce, A Railroad Ticket, a satire on the scalper's office, has been most successful under W. W. ("Dog") Freeman's able management. Since Mr. Freeman bought the play and started it on the road last August, despite the general depression of business, it has packed the houses to the doors, and is one of the biggest money winners now on the road. The company has already played twenty-five weeks, but with the time yet to fill the season will last over forty weeks. A Railroad Ticket was selected by Klaw and Erlanger and Al. Hayman to fill the time vacated by Superba on the former's Southern and the latter's Californian circuit. This bright farce-comedy will play New Orleans Feb. 14, Mardi Gras week. The time for the season of 1894-95 is nearly all booked.

WILLARD SPENSER'S NEW OPERA.

A new comic opera by Willard Spenser, composer of The Little Tycoon, will be produced at the Chestnut Street Theatre, Philadelphia, late in March. Its title is Lady Bonnie.

Richard Barker has been engaged to stage it. Fred. Lennox, one of the funniest of American light opera comedians, will originate the leading comedy part.

Eleanor Mayo, Frank Mayo's beautiful daughter, who made such a brilliant debut in Philemon and Baucis a few months ago, will be the prima donna. Laura Joyce-Bell will also be in the cast.

PETE BAKER'S NEW PLAY.

Wilbur Harlan, business manager for Pete Baker, the German comedian, writes that Mr. Baker's season opened auspiciously with Chris and Lena at Louisville, Ky., recently, and that he has since done a profitable business. Mr. Harlan has written for Mr. Baker a dramatic comedy called Sugar Cane, which he will produce during the season of 1894-95 with special scenery and mechanical effects and a carefully-selected company. As the title suggests, the scenes are laid and the action takes place in the sugar-growing district of Louisiana.

A STRONG BENEFIT BILL.

A most attractive bill has been arranged by F. H. Sutton for the benefit of the Kindergarten and Potted Plant Association, at Palmer's Theatre, on Thursday afternoon. Among the many volunteers are Jessie Bartlett Davis, Madame Janauschek, Peter Dailey, May Irwin, and The Country Sport company, Scharwenka, George Thatcher, the Royal Hungarian Band, and many others of note. The affair is under the auspices of many representative persons, and the sale of seats assures a handsome sum for a very worthy charity.

Children

will not develop uniformly unless they get sufficient nourishment. They will be thin, weak, hollow-chested.

Scott's Emulsion

the Cream of Cod-liver Oil and Hypophosphites, overcomes the tendency toward thinness and makes children strong and healthy. *Physicians*, the world over, endorse it.

Don't be deceived by Substitutes!

Prepared by Scott & Bowne, N. Y. All Druggists.

REFLECTIONS.

The Rixfords will produce a spectacular pantomime next season.

The Mullaly Brothers will next March produce a musical comedy entitled A Summer Blizzard, by Mr. Blaney, author of A Railroad Ticket, and will later bring out The Secret Agent, by Scott Marble.

Bassett Henderson, for many years in charge of the office of the Lindell Hotel, in St. Louis, has severed his connection with that house, and will probably locate in New York.

Dr. Horace Howard Furness read King John at the New Century Club, Philadelphia, last Tuesday night.

The Justin Adams Opera company is giving once a week a clever musical travesty called The Suicide Club. It ridicules the gruesome model from which it was taken, the famous Suicide Club, of Bridgeport, Conn., from which deliverance from membership was alone by death. The club actually ceased to exist by suicides and natural deaths a little over a year ago.

At the benefit for the poor in the Union Square Theatre on Sunday, Jan. 21, Mrs. George S. Knight made her first appearance in New York in two years. She was received most cordially and made a decided success.

Cleveland, the minstrel manager, reports an excellent business during his recent tour of the mining regions of Pennsylvania. He says the old standard of criticism still prevails there, however. Sounding a local manager at one place as to how the show was pleasing the audience, the gratified participant in the receipts rubbed his hands in a pleased way and responded: "The show is more than half over and they haven't thrown a lump of coal yet!"

William Garen, business manager of The Struggle of Life, writes to contradict a report that he is no longer connected with Walter Sanford's attractions. Mr. Garen says business with Mr. Sanford's road ventures has been big this season, and that Niblo's is paying well under his management.

W. L. Richmond, the comedian, has leased the Vurpillat Opera House and Nye's Park, at Winamac, Ind., for the season of 1894-95. The park is one of the handsomest in Northern Indiana. It contains forty acres, has a baseball ground, a half-mile track, and a Summer theatre that will seat 550. The park is bounded on three sides by the Tippecanoe River.

Mrs. Wilber A. Bloodgood gave a luncheon last Wednesday at her residence, 49 East Thirty-fourth Street, in honor of Madame Calvé. The souvenirs were photographs of Calvé, each inscribed with her autograph. After the luncheon there was a reception, during which Coquelin recited and Signor Ancona sang.

Jacob C. Samuels, manager of the Great American Burlesque company, was arrested in Albany last week and brought to this city on a warrant sworn out by one Isaac Cohn, of New York. It is said that Samuels borrowed $500 of Cohn to venture with his company, and gave him a note endorsed by one Louis Weinburg, who failed to meet it and was also arrested.

Orme Darvall, an accomplished basso, has created something of a sensation in church and social circles in this city by his singing. He was for two years a basso at the Grand Opera House, Milan, and sang for two years at Covent Garden, London. He is not appearing in grand opera, and will confine his work this season to churches and private entertainments. A week ago last Sunday Signor Darvall sang in St. George's Church, where he was received with great favor.

Amelia Glover suffered last week in St. Louis from muscular rheumatism.

The Marie Tavary Grand Opera company, which closed season a month ago in New York State, is reorganizing.

The Associazione Fraterna, the leading Italian benevolent society of this city, which numbers among its members most of the Italian actors and professional men, is preparing for its annual masquerade ball, to be held at the Lenox Lyceum on Feb. 6. It will open with a pageant typifying the Carnival of Venice, under the direction of A. Quattrocchi, of Dazian's. The proceeds of this ball will go to charitable objects. Last year the society spent $3,000 in its good work. Music will be furnished by Professor G. Alessio. James Everard is the patron of the affair. The honorary committe includes A. Salvini, W. Dazian, A. Riccadonna, Dr. Bettini, and others. F. P. Cambria is chairman of the committee of arrangements.

OBITUARY.

Above is the picture of Ella W. Benda, who died of consumption on Jan. 16 at Baltimore, Md., aged twenty-four years. She was born in Frederick, Md. The deceased was a bright and promising actress. She had played leading business with Mrs. Potter, with Lawrence Barrett, had starred for one season, and her last engagement was with Augustin Daly. Aside from her ability as an actress, Miss Benda was a charming singer. She went to Asheville, N. C., last Winter for her health, and spent the Summer at Saranac Lake, but without permanent benefit.

Laura Schirmer-Mapleson.

THE MIRROR records with regret the death of Laura Schirmer-Mapleson, the popular prima donna, which occurred at the Everett House in this city last Wednesday at noon, from pneumonia. Mrs. Mapleson had come on to New York but a few days before from Pittsburg, Pa., where she left The Fencing Master company, and where she took a severe cold that developed into grip, and later into the fatal disease. She had been delirious and unconscious by turns for several days, and no medical skill could avail against her malady. With her at the time of her death were her husband, Colonel Henry Mapleson, Dr. Valentine Mott, and two nurses. Mrs. Mapleson was born in Boston on March 4, 1852. Her mother was a German countess, and her father, Ludwig A. Schirmer, an artist. The subject of this sketch developed into a beautiful woman, a gifted singer, and an artist whose career has been romantic and brilliant. As a child of seven years she made her debut at Chickering Hall, Boston, as an infant phenomenon. She at this time performed difficult piano solos, and sang melodies by Schubert and Mendelssohn. As a child—Laura Marguerite Schirmer—she seemed to play the piano and organ by instinct, and she sang difficult music at sight. She was also possessed of the gift for improvisation, and after hearing the great singers could repeat their most intricate cadenzas note by note. With her mother, the child paid repeated visits to Europe, where her gifts were cultivated. She was instructed by leading professors in Leipzig, Berlin, and Vienna. On Feb. 4, 1872, she made her first appearance in New York, at a concert in conjunction with Franz Rummel, the pianist. She sang with such distinction that she was engaged for grand opera, in which she appeared first at the Globe Theatre, Boston, under the management of John Stetson, in 1873. She created a sensation, and Max Strakosch immediately engaged her to appear in New York the following season. This engagement was very successful, but Miss Schirmer was ambitious to appear in Europe. She went to Italy, where she married Arthur Byron, the well-known tenor, with whom and other celebrated artists she appeared until Mr. Byron's death in 1883. After studying at Milan, she made her European debut at Pisa as Lucia on Feb. 27, 1884. She was very successful, and a tour of the leading Italian cities followed. Mrs. Byron, now called "La Belle Americaine," was everywhere received with enthusiasm. The young prima donna had taken her Christian names, Marguerite Laura, and changed them to Margherita Lauri, by which name she was known throughout Italy. Traveling extensively, she became a favorite in Russia, Germany, and even in Turkey, where she was appointed court singer to the Sultan. Finally leaving Constantinople, Miss Schirmer went to Paris, where she made her debut as Ophelia in Hamlet. Here she met and married Colonel Mapleson, under whose management she has since appeared. After singing in London, Berlin, and other European capitals, she came to America. After a tour of this country, she went to Vienna, where she sang at the Imperial Opera House under the direction of Hans Richter. She then returned to this country, and her career here since is well remembered. Mme. Schirmer Mapleson was astonishingly versatile, almost every soprano role of grand opera being well within her powers. In private life she was charming, domestic and accomplished. She spoke five languages fluently, and was a composer of note. She was generous and charitable to a fault, and won friends everywhere. Her remains were buried at Mount Auburn Cemetery, Boston, on Friday, the Rev. Edward Everett Hale, who christened and confirmed her, officiating at the funeral.

Obituary Notes.

James Walsh died in Philadelphia last Tuesday of consumption, aged about thirty years. Mr. Walsh was one of the most popular advertising agents of that city, having been connected with theatres there since boyhood. For many years he was in the employ of Nixon and Zimmerman at the Chestnut Street Theatre. For the past three seasons he had been acting as advertising agent at the Standard Theatre, where he made many friends. He was an energetic worker and until prostrated by the malady which caused his death was always alert and active. During the Summer seasons he had charge of the advertising department of the excursion steamer *Republic*. Two months ago he went to Denver, Col., to try and regain his health, but that climate was of no benefit to him. The funeral occurred on Thursday, the interment being in the Cathedral Cemetery. The attaches of the Standard Theatre attended the funeral in a body.

Clarendon Smith, professionally known as Hal Clarendon, a member of the True Irish Hearts company, died last Wednesday at the Occidental Hotel, Indianapolis, Ind., after an illness of four days, of inflammation of the bowels, aged thirty years. The deceased was born in this city and was educated at Columbia College. His father was a New York lawyer. The deceased formerly starred in The Black Flag, and was at one time a member of A. M. Palmer's Madison Square Theatre company. He was married, and a daughter was a child actress in the company of Scanlan. He leaves a widow and a second child, an infant.

R. M. Allen, Sr., father of Manager Allen of the Opera House at New Castle, Pa., and principal owner of that property, died in the city named on Tuesday last after a short illness with grip and kindred diseases. With the exception of the existence of the Park Opera House from 1886 to 1889, the deceased had a monopoly of the amusement business in New Castle for twenty years. He leaves a valuable estate, besides a large collection of valuable coins and curiosities, of which he was an enthusiastic gatherer. The deceased was an uncle of Sidney R. Ellis, manager of Darkest Russia.

Mrs. Mary Basta, wife of Manager Charles Basta, of Sandusky, O., died on Jan. 15.

GOSSIP.

Rodney Kirtly is preparing an aquatic pageant.

Violliett Paget, who is best known as a comedienne, has distinguished herself in Edward Vroom's company as Marianne in Don Cæsar de Bazan.

James R. Adams is booking his pantomimic comedy A Crazy Lot for next season, and will play several of the larger cities.

The Pittsburg, Pa., papers are generous in praise of Friends, which was well patronized in that city.

It is said that owing to the business depression, the Barnum and Bailey Circus only will be sent out by the company that owns both this and the Forepaugh show.

G. Swede Lewis, author of the portfolio combination book on elocution, oratory and stage effect for the self-help of students, entitled "The Heart of Art," has located permanently in this city as a teacher at 108 East Twenty third Street.

Charles Bernard, of Bernard and McCullough's Old Zad Hastings company, will next season go with Walter L. Main's Railroad Show on the advance staff.

Jule Walters, of the Side-Tracked company, recently underwent a surgical operation in Omaha, but has fully recovered from its effects.

Phil Mack and wife (Lottie Medley-Mack) have joined Mora Murphy in O'Dowd's Neighbors for the rest of the season.

Albert A. Andruss, who is supporting Agnes Herndon, has made hits as George Leighton in La Belle Marie and Sidney Colvin in A Girl with a Temper. It is said that Miss Herndon's business has been excellent.

The Queen's Stock company, now playing a five weeks engagement at St. John's, N. F., includes Claude Kyle, Harry Leighton, Frederick Roberts, W. A. Evans, H. D. Blakemore, Bristow Aldrich, Anna Strong, Sara Lascelles, Jane Stuart, Clara Morgan, and Genevieve Ingersoll.

James Thornton, the song writer and comedian, and Brooks and Denton, banjoists, have formed a partnership for the purpose of publishing their compositions.

Charles Cowles has made the hit of his career as the country postmaster in The Baxters, by McKee Rankin, in which he is starring this season under the management of George S. McFadden. Mr. McFadden has been in this city during the past week picking up some good time and arranging for a New York production of the play.

A suit has been commenced by Ellen K. Samuels to recover possession of the Auditorium at Kansas City. Mrs. Samuels is the mother of George W. Henry, the builder of the Auditorium, who has contested a transfer of the property, claiming an interest of $10,000 in it.

Mrs. John Drew had a strange experience the other night on her journey from the Oriental Hotel to the Harlem Opera House, where she was playing. Mrs. Drew generally sleeps when traveling in a cab for any considerable distance. On this occasion, she was accompanied by her grandson, Lionel Barrymore, and the family dog, Flitters. Soon after the cab started Mrs. Drew dozed off. Young Barrymore fell asleep. The dog nodded. And after the naps were concluded, the occupants of the cab awoke to find that they were still South of Central Park, near the Dore Gallery, and that the cabman and his horses were asleep. The cabman apologized by saying that he had lost his rest for several nights, and Mrs. Drew arrived at the theatre in Harlem an hour late, her absence having caused much alarm.

THE LATE LAURA SCHIRMER-MAPLESON.

THE ELKS.

Secretaries and members of Lodges, B. P. O. Elks, are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

Hartford Lodge gave a minstrel entertainment on Wednesday at Proctor's Opera House in that city. Ward and Vokes, Musical Dale and Rolling Mill Kelly appeared. The box-office receipts were over $1,400, and $1,000 was received for advertisements in the souvenir programme.

As a result of the fair given by them, the Elks of Erie, Pa., turned over about $5,000 to the Erie Bureau of Charities.

El Paso, Texas, Lodge, No. 187, has reorganized. Its new officers are: H. R. Wood, Exalted Ruler; S. J. Gatlin, Esteemed Leading Knight; G. J. Parker, Esteemed Loyal Knight; D. R. Albers, Esteemed Lecturing Knight; John Steffian, secretary; H. A. True, treasurer; W. Messick, F. J. Merrill and M. Dillon, trustees.

Hamilton, O., Lodge, No. 91, gave a social session on Jan. 26. It began a little before midnight, and lasted until nearly breakfast time. Past Grand Exalted Ruler English, of Indianapolis; Grand Secretary Allen O. Myers and John Whelan, of Cincinnati, sent regrets. William Shulen, Frank Ratterman, Jacob Hughes and Dr. De Johns were among the prominent visiting Elks. The baby Elk, Otto Mettzner, executed a skirt dance.

Colonel C. M. Foote has been elected Exalted Ruler of Minneapolis Lodge No. 44.

Twenty members have been added to St. Paul Lodge No. 59.

Meadville, Pa., Lodge No. 29 gave a big charity ball last week. The receipts, $500, were given to a local charity.

OUR ENTERTAINERS.

Entertainers are invited to send news items concerning themselves and their engagements.

Genevieve Stebbins, the Delsartean, gave a series of statue impersonations at the Bergeley Lyceum Theatre last Thursday, and afterward explained the symbolism of the ancient religious dances and presented a dramatic pantomime in three acts, entitled Miriam the Prophetess, in which she introduced the various Jewish religious rites, concluding with Miriam's dance.

H. C. and Bessie Mecklem are touring through Pennsylvania, giving recitations.

John G. Scorer is meeting with success with his illuminated recital concerning Enoch Arden.

George Grossmith has left England for this country. He will deliver many comic recitations before he returns home.

E. Iranæus Stevenson, musical critic of the *Independent*, has read a paper on the "Arabian Nights" before large audiences in and around this city several times this season.

Graham Reed, the popular Brooklyn baritone, sang the "Messiah" recently with capital effect at the Academy of Music in that city.

Catherine Autes, a contralto, has come from Sedalia, Mo., to New York to join the ranks of entertainers.

On Feb. 1, Georgia Powers Carhart, the soprano, will sing at Stamford, Conn., under the management of Walter Wade.

At a reading given last Wednesday by Mrs. John Sherwood in the parlors of the Fifth Avenue Hotel for the benefit of the "Kind Word" Society, two young women, Florence de Vere Boese, soprano, and Marian A. Monk Heming, pianist, did some exceptionally acceptable work. Miss Boese and Miss Heming are becoming favorites.

Palmer Cox, whose "Brownie" stories and sketches in *St. Nicholas* and other magazines have made him famous, has written a two-act play to be presented by children attired in costumes which give the Brownies their individuality. It might more appropriately be called a comic opera, for Malcolm Douglass has written fanciful music for it, and nearly the entire performance is in song. The Brownies are supposed to be in fairyland. The queen of the flowers, with her attendants appears and tells her tale of woe. How the bees and wasps and hornets have invaded her domain and are robbing it of her sweetest treasures. The gallant Brownies offer their services and after a hard fight are compelled to resort to trickery. They capture the invaders by entrapping them in a net. Then with victory as a crown for their efforts, they swindle the fairies; a love scene is enacted, and the Prince of the Brownies walks off with the Queen of the fairies. The Brownies in Fairy Land, as the opera is called, was produced in Plymouth Church, Brooklyn, last week by the children of the Sunday School under the personal direction of Mr. Cox. The receipts were nearly $1,500. The success, it is said, was extraordinary. There have been applications from all parts of the country for an opportunity to present it. Major James B. Pond has the exclusive management of the piece.

The Yale, Harvard, and Princeton Glee Clubs have been unusually prosperous this season.

Henry George is out of the lecturing field for the rest of the season.

James Louis Kellogg has signed to appear in several of the courses mapped out by the Redpath Bureau.

James A. Giff has completed a new humorous monologue.

Fred. Emerson Brooks intends to put his Western business in charge of the Central Lyceum Bureau for next season.

Bill Nye will go to Canada in February. He says he will take his famous valet, Clarence, with him.

VAUDEVILLE JOTTINGS.

Edmund Gerson has engaged Kara, the juggler, now with John Hopkins' Trans Oceanic Star Specialty company, to appear at the Alhambra in London in August.

Morrissey and Hickley, comic trapeze performers, have just left Gus Hill's company and will appear at the Alhambra, London, in April for a month.

As Boy Blue in the pantomime of that name at the Grand Theatre, Leeds, Harriet Vernon sings a new serenade that has taken the city by storm, as a London paper expresses it. Next Christmas Miss Vernon will appear at the Theatre Royal, Birmingham, and a year from then she will return to Leeds.

Such is the progress of civilization that Jenny Hill, the "Vital Spark," is resting in South Africa.

It was cruel of Koster and Bial to excite the New York admirers of physical beauty by announcing that Alexandra Marteens, the celebrated Viennese beauty, who in order to pay expenses shoots glass balls with a rifle, is to appear at their hall in a month or two, and then find that she is not coming. For several months photographs of Miss Marteens have been displayed to admiring throngs in the lobby of Koster and Bial's. The portraits are to be withdrawn. It seems the firm and the performer could not come to terms.

Bessie Bellwood, the English serio-comic now at Koster and Bial's, carried bank notes into her room before coming here for fear that in case she should fail to please she would have enough money to get back to dear old London. We infer from Miss Bellwood's modest point of view, at any rate, that the bank notes have been used for other purposes. Here is an advertisement the introspective artist has published in the London *Era*, which we are glad to reproduce without charge:

MISS BESSIE BELLWOOD
opened Dec. 18, 1893,
at
KOSTER and BIAL'S,
NEW YORK.

Cleveland's star may wane and Harrison's rise, but Bessie Bellwood's star remains at the zenith. Democratic Cleveland defies Republican Harrison, but Bessie Bellwood's charms subdue them both into admiring applause.

The New Tariff and Nonsense in the balance. The only American public certainty is Bessie Bellwood's enormous and assorted applause. Bessie Bellwood has made the greatest success of any English artiste that has visited America.

THE THEATRICAL MECHANICS.

Officers and members of the Theatrical Mechanics' Association are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

The benefit of Boston Lodge No. 2, at the Grand Opera House, Boston, to-day (Tuesday) promises to be a big success. The programme will be long and varied. The Governor of Massachusetts and the Mayor will be in the audience.

HOLIDAY NUMBER ECHOES.

Eclipses Its Predecessors.

Kansas City Times.

The Christmas Number of THE DRAMATIC MIRROR is the handsomest of the many handsome Christmas editions this clever paper has offered in the past. The cover is decorated with a very fetching sketch from the graceful brush of Granville Smith. The typographical part of the paper is in excellent taste and illustrations in half tone and pen are attractive and cleverly executed. The portraits of a number of well-known actors and actresses grace the pages. The reading matter is well selected and appropriate. Altogether the Christmas MIRROR is an attractive and interesting number valuable both to members of the profession and to the playgoers. The number is also a souvenir edition marking the fifteenth anniversary of the existence of THE MIRROR.

Handsomest of Any.

Alexandria, Va., Gazette.

THE DRAMATIC MIRROR has the handsomest holiday number of any weekly publication on the stands.

A Superb Edition.

Savannah, Ga., Morning News.

THE DRAMATIC MIRROR of Christmas, is a superb eighty-four page edition of that well-known publication. It contains a well assorted quality and theatrical sketches, with portraits of all the celebrated characters who illustrate the plays of old and modern drama.

Far Ahead of Any Other.

San Antonio, Tex., Daily Express.

The Christmas Number of Harrison Grey Fiske's DRAMATIC MIRROR is out and surpasses any of the so-called holiday papers yet seen on the news-stands. As a sample of typographical art it is perfection. It is replete with fine illustrations, and its reading matter is of superior excellence. It should be in the hands of every one who takes any interest in the theatre as it is far ahead of any other publication of its kind.

In the Highest Artistic Style.

Middletown, N. Y., Times.

We are indebted to Mr. Ed. L. Seybolt, the Middletown correspondent of THE DRAMATIC MIRROR, for a copy of the Christmas Number of this attractive publication. It is profusely illustrated with portraits of authors, actors and actresses, in the highest style of the art.

A Remarkable Achievement.

Atlanta Constitution.

There are many excellent Christmas papers at the book stores and news-stands, but none are attracting so much attention as the Christmas MIRROR. From the dainty and exquisite water-color on the cover—a chic little soubrette posing before a mirror awaiting her call—to the elaborate portrait of W. H. Crane, which finishes the publication, the paper is brimful of good things. The illustrations are strikingly beautiful and the stories are bright, crisp and attractive, especially the story of "Not Quite," by Minnie Maddern Fiske. It contains eighty-four pages lavishly enriched with portraits and is sure to attract the attention of all who are interested in the stage; moreover, it makes a handsome present for any one appreciating the higher excellences of literature. Editor Fiske is to be congratulated upon the fifteenth anniversary of his paper and the remarkable achievement of his Christmas Number.

A Superb Issue.

St. John, N. B., Sun.

The *Sun* is indebted to THE DRAMATIC MIRROR'S St. John correspondent for a copy of its superb Christmas issue. Every one of its eighty-six pages contains something interesting, something beautiful, from a literary or an art standpoint. Its portraits of leading lights of the stage are far in advance of anything in that line before given by American prints. For life-like fidelity, nothing could surpass the pictures of Mary Hampton and Grace Huntington the latter, by the way, a native of New Brunswick, who has developed an aptitude for both comedy and emotional work, of which few actresses can boast. A romance from Miss Huntington's pen is one of the many features of the Christmas MIRROR. The issue is beautifully printed on extra fine paper, and is a credit to the taste and enterprise of the publishers.

The Best, So Found.

Fort Worth, Tex., Gazette.

The Christmas Number of THE DRAMATIC MIRROR is a magnificent publication of eighty-four pages, filled with bright sketches and splendid illustrations. The leading lights of the stage are contributors. The cover is very beautiful. There is a good story of the famous Lotos Club, which is superbly illustrated. Minnie Maddern Fiske, Milton Nobles, Tom W. Keene write good sketches. As usual, it is the best holiday number of the dramatic publications.

"I must compliment you on the beauty of your Christmas Number. It is all very bright and interesting."—ELMER E. VANCE.

"It is superb, and the constant demand at Hawley's best attests its popularity in Cincinnati".—JAMES M. DONOUGH, Cincinnati.

"It is a Daisy, with a great, big D."—W. N. HAMMETT, Pine Bluff, Ark.

"Certainly there is nothing about the Christmas MIRROR to suggest hard times. If it reflects anything it usually reflects a wholesome condition of business affairs at 1432 Broadway."—MILTON NOBLES.

"It is the best number you have ever issued."—CARL COLLIER, Kenton, O.

"As usual it is at the 'top of the heap.'"—ERNEST ALLEN.

"It bursts like a bright sun over the cloudy theatrical horizon."—GEORGE H. KARESHORE.

"It is receiving praise on all sides, while newsdealers report large sales."—IRVIN N. WELLS, Savannah, Ga.

"The Christmas MIRROR eclipsed all other Christmas publications on sale at the newsstands at this point. From an artistic and literary standpoint it even surpasses its former splendid issues. It is an enduring compliment to the profession and to its many non-professional followers."—GUSTAV A. RECKER, Indianapolis, Ind.

"I read your holiday number with the greatest interest and consider the whole affair a triumph of typographical art. I can speak as an expert, having myself a large printing concern in Chicago."—H. BLAKELEY.

Fifth Avenue—Magda.

Drama in four acts, from the German Heimath of Hermann Sudermann. Produced Jan. 27.

Magda	Modjeska
Marie	Maud Durbin
Mrs. Schubert	Anna Proctor
Frau Von Wendel	Mrs. Hannah Sargent
Theresa	Pamela Keith
Dr. Weber, Rector	Howard Kyle
Privy Councillor Von Keller	R. Peyton Carter
Max Von Wendel	Guy Lindsley
Gen. Count Von Keller	Wadsworth Harris
Prof. Beckman	R. M. S. Morris
Major Schubert	Otis Skinner

Sudermann is not so radical as Ibsen. He is "realistic," bold, pitiless, Schopenhauerish—but he is not, as the Norwegian dramatic anarchist too often is, unfit for publication. Ibsen is abnormal. There is an unspeakable pessimism, an "abandon hope" about his works that is depressing. Sudermann is normal. He paints life with the same pigments as are on Ibsen's palette, but he produces figures and effects that are neither ugly nor unwholesome. He is the best development of the so-called new school of dramatic art that Europe boasts.

Magda is an intensely interesting drama, although it has few "incidents" and but one "situation," using those terms according to their generally accepted definitions. The absorbing features grow out of the revelation and the clash of widely differentiated characters. It is human and probable throughout, and although it is not free from dull moments, the major portions of the second, third and last acts enthrall. The first act somewhat tediously introduces what follows.

Magda is brought up in a provincial German town, under the rod of a tyrannical father, who represents ultra-conservatism in family government. At seventeen she runs away from home to escape marriage with a minister. Nothing is heard of her for twelve years. Then she comes to her native town to sing in a festival. She is a great singer. Rector Weber induces her parent to receive her. She visits her old home, full of the pride of her artistic triumphs.

She exacts the condition that she shall not be questioned about her past. But of course her past confronts her—just as she is beginning to find pleasure in the quiet associations of the hearthstone—in the person of Counsellor von Keller, the man who betrayed her years before. He learns from her that there is a souvenir of that brief companionship in the form of a child.

Keller's manner excites the suspicions of Magda's father, Major Schubert, who demands an explanation from the daughter. In a stormy interview he learns the truth. Magda, urged by Rector Weber, consents to marry Keller, who asks her hand. Schubert is satisfied with this solution, but when Magda learns that Keller wishes to keep her child at a distance when they are married, she refuses the proffer. Her father denies Magda's right to make any objection. He tells her that she shall either marry her child's father or he will kill both her and himself. Magda still further incenses the old man. He is about to shoot her when he suffers a stroke of apoplexy and he dies, refusing to forgive her.

As a psychologic study all this is deeply interesting. The play moves forward rapidly, although the atmosphere is domestic; the characters, with two exceptions, ordinary, every day people; the four acts take place in one scene; and the dialogue, for the most part is colloquial. Magda represents individualism of the advanced type, and her father stands for the prejudices, the traditions, the errors of ages. As is the case with most social dissectionists Mr. Sudermann naturally gives the woman the strongest weapons to fight with. Her sin is defended by making the man the worse sinner—a process that is based on the peculiar theory that two wrongs make a right.

Modjeska has never been seen to more advantage than as Magda. There was finesse, fire, grace and keen intellectuality in her admirable performance. At several points she won spontaneous applause. She dressed the role perfectly in character.

Miss Durbin was mildly engaging as Marie. Miss Proctor but dimly outlined the role of Mrs. Schubert. Mrs. Sargent gave an excellent presentation of the fussy, inquisitive, disagreeable aunt. Miss Keith looked like a German maid but spoke like a product of Down East.

Mr. Skinner is not seen at his best in the modern play. He needs the freedom and the poetry of the legitimate drama. His Major Schubert was most carefully acted, but it was essentially an artifical piece of work.

Mr. Kyle was sincere and simple as the good Rector Weber. Mr. Carter was most natural as Keller.

Every good playgoer should see Magda during Modjeska's engagement. It gives one something to think about and to talk about.

Star.—The Senator.

Mr. Crane and his admirable company of players opened their annual engagement at the Star last night. These yearly visits of Mr. Crane's to this theatre have become features in metropolitan theatricals.

That The Senator is still a strong attraction was attested by the size and demeanor of the audience last night. The comedy was newly presented by a very strong company, and a thoroughly enjoyable performance was the result.

Mr. Crane's impersonation of the Hon. Hannibal Rivers is admirable. Repetition has not dimmed, but has rather added to its brightness. It is brusque, snappy, and satisfying in every way.

Agnes Booth was specially engaged for the part of Mrs. Hilary, the vivacious widow, and added another to her list of successes.

Frederic de Belleville's impersonation of Count Von Strahl, the Austrian nobleman, whose rascality is astonishing, was superb.

Amy Busby's Mrs. Armstrong, the secretary's wife, is a painstaking performance. Annie O'Neill is a sweet and gentle Mabel Denman. T. D. Frawley appeared as Lieutenant Schuyler with success. Harry Braham's Baron Ling Ching is amusing.

The cast also included George F. Devere, J. C. Padgett, Joseph Wheelock, Jr., William Herbert, Gladys Wallis, and Augusta Foster.

Mr. Crane, Agnes Booth and Frederic de Belleville received numerous curtain calls, which were well deserved—and The Senator was launched upon a new lease of life.

Casino—Prince Kam.

Comic opera in two acts; libretto by Charles Alfred Byrne and Louis Harrison, music by Gustave Kerker. Produced Jan. 29.

Prince Kam	Camille D'Arville
Poom	Hallen Mostyn
Jamodis	Harry MacDonough
Goo	Donald Quee, Jr.
Mars	William Pruette
Cupid	La Regaloncita
Abdul Mourid	Henry Leoni
Zi-a-Zi	Follett Jocelyn
Captain of the Guard	Annie Sutherland
Venus	Fannie Johnston
Absurdaria	Louise Sylvester
Isis	Trixie Friganza
Psyche	Nellie Braggins

After attending the production of Prince Kam, or A Trip to Mars at the Casino last evening, it became more apparent than ever that "comic opera" is the most elastic term that can be applied to any theatrical entertainment.

Ten years ago Manager Rice would have called Prince Kam a burlesque or an extravaganza. The scenery is picturesque, the costumes are gorgeous, the rhymes jingle and the music is catchy and melodious, but this latest device of the firm of Byrne, Harrison and Kerker is not a comic opera.

The piece was originally presented in Boston under the name of Venus, a part of its present sub-title. It amused Boston audiences for many weeks, and is likely to appeal to metropolitan favor for some time to come. The plot, so far as this musical divertissement can be said to have a plot, was published in The Mirror at the time of the Boston production. Prince Kam longs for an ideal woman. He is treated to an apparition of Venus, and all the principals are shot through space to the planet by means of an electrical cannon devised by the Royal Electrician. The love-making of Prince Kam and Venus goes on apace in the last act.

In justice to Gustave Kerker, it should be said that, although originality is far from being the most striking characteristic of the score, the composer has introduced any number of pleasing melodies and effective waltz movements. The orchestration shows that it is the work of an experienced leader, and the accompaniments to the choruses are decidedly telling.

Messrs. Byrne and Harrison have supplied a libretto that is fairly entertaining. It contains the customary stock characters of a burlesque monarch and his apparently demented adviser in the guise of an acrobatic and farce-comedy astrologer. But the jokes are comparatively new and occasionally funny, and the dialogue is in keeping with the general vivacity of the production.

Camille D'Arville gave a commendable personation of Prince Kam. With the exception of a slight tendency to sing flat her vocal efforts were thoroughly satisfactory.

Hallen Mostyn presented a most ludicrous make-up as Poom, the aforesaid burlesque monarch. His comedy work was droll, if not particularly mirth-provoking. Harry MacDonough as the Royal Astrologer tried hard to make the audience laugh, but first-nighters somehow decline to laugh at falsetto intonations and other clap-trap devices of operatic comedians.

Nellie Braggins looked pretty and sang acceptably in the dual role of Peep and Psyche. La Regaloncita was cute and cunning as Cupid. Fannie Johnson proved an ideal Venus, and her vocal efforts were well received. William Pruette also did satisfactory work in the role of Mars.

The chorus singers and the members of the ballet gave evidence of excellent training, and the stage management was one of the most commendable features of the entire production.

Park.—The Rainmakers.

Farce-comedy in three acts by Frank Dumont. Produced Jan. 20.

Percival Airtight	Henry V. Donnelly
Phelix Bottles	Edward Girard
Phœnix Spangle	Charles J. Ross
Giovinnia Deuce	Bernard Dyllyn
Valentine Butts	Edward Garvie
Sim Sawdust	Frank O'Brien
Sendem Up	John P. Corrigan
Plenty Horses	John Connelly
Mrs. General Pepper Smidsick	Mabel Fenton
Bolivar	Annie Martell
Pearl	Ida Rock
Ruby	Kate B. Allen
Emerald	Fannie Engle
Turquoise	Georgie Hawley
Garnet	Helen Smith

Having extracted all the fun they can out of Natural Gas, Donnelly and Girard have turned Rainmakers, and have made it clear that in that occupation there may be hilarity, and plenty of it.

The Rainmakers is an excuse for them, and for many clever associates to appear to their best advantage. It is a string of jokes, a medley of song, a potpourri of popular expressions—in fact, a cure-killer.

Donnelly as a hotel clerk, and Girard as a porter gyrate comically through various absurd scenes. The most sensational feature is the episode of the rain-making. This is led up to with appropriate business, and is accomplished amidst wild excitement.

Mr. Girard continues to give his remarkable imitation of a monkey.

Charles J. Ross and Mabel Fenton introduce their well-known and popular parody of Fedora and Virginius.

Bernard Dyllyn sings sonorously. Edward Garvie, as a darkey, is capital.

Annie Martell, as Bolivar, is graceful, nimble and attractive.

The production has many elements of success.

Garden.—As You Like It.

The success of the special matinee performance of As You Like It given by the Woman's Professional League at Palmer's Theatre a few weeks ago induced the organization to begin last night a week's engagement at the Garden Theatre for the double purpose of giving the public a treat and adding to the bank account of the League.

With a few exceptions the cast at the Garden is the same as that at Palmer's. Januschek reads the lines of Jacques with extraordinary skill and impressiveness. Grace Huntington is a comely and manly Banished Duke. Ida Jeffreys Goodfriend is a stately Frederick, Maud Barnes a gallant Orlando, Kate Davis a dryly droll Touchstone, Sydney Cowell a gruesome Audrey, Helen Ottolengui a plaintive Celia, and Mary Shaw a gracious Rosalind.

The audience on Monday was numerous and animated. The uniqueness of the cast and the excellence of the performance should attract many throughout the week.

People's.—The District Fair.

A racing drama in five acts, entitled The District Fair, from the pen of Edward Barbour, author of The Land of the Midnight Sun, was presented for the first time in New York city at the People's Theatre on Monday night, and attracted a large audience.

The plot is conventional, but the climaxes are exciting, and the situations interesting of their kind.

The company is well suited to their respective parts. Both David Honchett as John Graylock, and Neil Scully as Uncle Phil, were exceptionally good, and were loudly applauded.

William Bonelli as an erring son, Arthur Graylock, was strong and forcible. Beatrice Ingram made a pretty Nellie Fielding, and Gertie Laddy's acting, singing and dancing as Roxie were appreciated.

Niblo's.—A Kentucky Girl.

A Kentucky Girl, with Sadie Hasson as the star, was the attraction at Niblo's last evening. The play is a sensational melodrama, the action taking place in the blue grass region of Kentucky.

Among the realistic matters are a buzz-saw scene, "a race for life" on a locomotive, and a real forge in which Miss Hasson makes a horse shoe.

The title role gives Miss Hasson ample opportunity to display her talents. During the performance she introduced some clever songs which were well received. The cast includes E. E. MacFaden, E. M. Leroy, Nellie Maine, and Charlotta Walton.

Tony Pastor's.—Vaudeville.

McIntyre and Heath, noted for their fidelity to Southern negro character in minstrelsy, delighted the audience at Tony Pastor's last night in a clever sketch. James R. Hoey has returned to this house for a week, and is as amusing as ever. Ward and Vokes present their immitable sketch of Harold and Percy. Mlle. Valaree closes her engagement here this week. The three Droles do wonders in high kicking and grotesque dancing. Tony Pastor himself is again appearing, and the excellent bill is filled out by Joe Hardman, Meehan and Raymond, and Señorita Nouvetta.

Imperial.—Vaudeville.

The Picchiani family of gymnasts, seen in The Voyage of Suzette, were a leading feature at the Imperial last night. The Ali brothers, native Bedouins, illustrate a style of acrobatic work entirely unlike that of the Picchiani family, yet none the less interesting. Lillie Landon, a handsome woman, has come to the Imperial direct from London, and has made a hit. Frank Bush, Booker and Narbus, the Booths, Isabella Ward, Allan and Mack and other clever performers round out a notable bill.

Grand Opera House.—Mr. Potter of Texas.

By special arrangement with Frank W. Sanger, Mr. Potter of Texas is played this week at the Grand Opera House. Josephine Loane and Louis Hendricks appear in the leading roles, and they are well supported, while the play is put on with a generous care for scenic and other effects.

Koster and Bial's.—Vaudeville.

The programme here this week is extremely diversified and diverting. Sandow and Bessie Bellwood continue as the principal magnets. Mario and Dunham, Georgie Parker, Capitaine and the Crescendos are also to be seen.

Jacobs'.—Ole Olson.

Ole Olson is not a novelty here, but it drew a good attendance to Jacobs' last night, and seems to promise well for the week at this house. The comedy is very amusing, and it is well played.

At Other Houses.

Manager Hanley says The Leather Patch has scored a new hit at Harrigan's.

Les Surprises du Divorce was repeated at Abbey's last night by the Coquelin-Hading company. Last Wednesday night Paul Adair's cheap version of Shakespeare's Taming of the Shrew, under the title of La Megere Apprivoisée, was played at Abbey's. In this both Coquelin and Mme. Hading were less acceptable than in anything in which they had before appeared, because their misconceptions of the parts of Petruchio and Katharine were in line with the French author's manuscript of the play.

The pickaninnies and the race horses of In Old Kentucky are strong features of that play at the Academy.

At the Empire, Sowing the Wind has a steady vogue.

Poor Girls at the American will be succeeded by A Woman's Revenge, Henry Pettit's last melodrama. The cast includes William Morris, Arthur Lawrence, Alfred Fisher, Joseph Adelman, Clarence Handyside, Minnie Seligman, Eunice Vance and Ada Dwyer.

While preparations are making for a new version on its removal to the Garden, 1492 pleases large audiences still at Palmer's. John Drew's season opens at this house next week.

The Bostonians please in The Maid of Plymouth, at the Broadway.

The farcical complications of Charley's Aunt still draw well at the Standard.

The success of A Country Sport at the Bijou is unmistakable.

Darkest Russia increases in popularity at the Fourteenth Street.

Our Country Cousins is well patronized at the Lyceum.

THE BROOKLYN THEATRES.

Columbia.—The Black Crook.

The Black Crook opened a two weeks' engagement last evening before a large audience. The brilliant spectacular features and fine ballets were loudly applauded. Among the attractions are the Herat family, Florrie West, Fielding the marvel, and Sadie McDonald.

Grand Opera House.—Dockstader's Minstrels.

Lew Dockstader's Minstrels had a good reception last night at the Grand Opera House, the minstrel star and his company creating merriment throughout the evening. Von Yonson will be next week's attraction.

Park.—The Professor's Love Story.

E. S. Willard began a fortnight's engagement at the Park Theatre last evening. The Professor's Love Story being seen for the first time in Brooklyn. Mr. Willard will be seen in repertoire next week.

Bijou.—A Nutmeg Match.

A Nutmeg Match pleased Bijou theatregoers last night. Some of the people in the cast are William Nelson, Ralph Stuart and Beaumont Smith.

Amphion.—Africa.

Africa made its first appearance in this city Monday night at the Amphion, playing to a good house. George Thatcher as Mr. Medicus was liked, but as Orizaba appeared at his best. John A. Coleman as Maurice Merrell showed to good advantage. Otis Harlan, Helen Byron, and Hilda Hollins are good in their parts. Erminie next.

Empire.—O'Dowd's Neighbors.

Mark Murphy in O'Dowd's Neighbors played well before a large audience last night. The supporting company is a strong one.

ADVICE TO THEATREGOERS.

Atlanta Constitution.

One who reads a purely dramatic paper finds unbiased criticisms of every play produced, the size of the audience that greets it, and the dates ahead of the company. At the present moment The Dramatic Mirror, which is on sale at every news-stand and bookstore in the city, is attracting wide attention. Its sale is something wonderful and the theatregoing people appreciate the high standard of excellence it has attained. Read The Mirror. It will give you all the information you could ask for and will save you money in many instances.

MR. REID EXPLAINS.

Hal Reid, manager of Miss Westbrook, corrects the impression that might follow from the account of the closing of that attraction published last week, by submitting documentary proof that Miss Westbrook's contract with the Coates Opera House, Kansas City, Mo., was the usual sharing one, of 50 and 50 per cent. on the first $2,000, and 65 and 35 per cent. for all over. Moreover, Mr. Reid shows a letter from Manager M. H. Hudson, of the Coates, testifying to Miss Westbrook's artistic success and recommending her and her company as professionals of ability.

RECEPTION TO CORBETT.

James J. Corbett was received at the Madison Square Garden on Saturday night with all the enthusiasm imaginable of thousands of his friends and the curious who crowded that great interior. Corbett made a modest speech, in response to long-continued demands for remarks, saying that he was glad he had been able to keep the championship in America and that he would always be ready to defend it. After minor boxing events, Corbett sparred with Daniel Creedon, and set his admirers wild again by his cleverness.

DAVIDSON COMPANY SUES.

A suit has been brought by the Davidson Theatre company of Milwaukee, Wis., to recover $6,000 from the Fidelity and Casualty company of New York. George J. Obermann was formerly treasurer of the Milwaukee Theatre, and the Fidelity company referred to became surety for the amount specified. It is alleged that Mr. Obermann is indebted to the Davidson Theatre company in the amount of about $3,000.

AN ACCIDENT.

At the last moment before going to press this morning, this page of THE MIRROR, upon which was detailed all the news relating to the Actors' Relief Fund, was "pied."

The Fund has reached the splendid sum of $5,229.71, the contributions for the week footing up $1,296 50, of which $500 was contributed by Henry Irving's Lyceum company.

It being too late to replace the type of this page in time for publication, the detailing of the work of the Relief Committee during the week and the individual contributions must be deferred until next week, when they will appear in full in THE MIRROR.

SAID TO THE MIRROR.

H. F. SEYMOUR: "I am no longer an advance agent. There are too many in the business. The title has lost its dignity. My card for 1893-94 reads 'errand boy for Mr. Potter of Texas.'"

SADIE MARTINOT: "I have had an offer from Carl and Theodor Rosenfeld to play leading business in the next production they will make. I have also had an offer to appear in Europe. It is a woman's privilege to make up her mind at the last moment. I shall then accept one of the engagements."

FRANK MURRAY: "I shall leave for the West this week in advance of Aristocracy. I have been in and around New York for many weeks. I shall not be sorry to get out on the road again."

OLIVE OLIVER: "I shall play Romeo at a special matinee at the Fifth Avenue Theatre on Feb. 4."

CARLOTTA GILMAN: "I have been playing Liberty in America at the Metropolitan. Many are playing liberty this season, but generally without salary. I am studying for grand opera."

FRED LENNOX: "I have been trying to reduce my weight. All else failed, so I have taken to boarding. By the way, I have been going to the playhouse of late. American actors should not miss this fine opportunity of seeing how English players play. I have found the English very kind—they seem willing to let us native performers in to the audience."

THOMAS Q. SEABROOKE: "I have played all my Western dates and shall finish my season in the East. In consequence of the destruction by fire of the Globe Theatre, Boston, I shall have to play one-night stands this week. Have I got a new opera yet? Nothing settled. The Isle of Champagne will not be submerged for a long time to come."

W. A. MCCONNELL: "In spite of all reports to the contrary, the American Theatrical Exchange has the most friendly relations with Charles Frohman and his attractions and Al. Hayman and his theatres. The open time of Mr. Hayman's circuit can be found at our offices."

HENRY GREENWALL: "Every one will agree with me that the South this season, as in others, is the best theatrical territory in the United States. On Feb. 1 the Government will pay $5,000,000 sugar bounty money. This will give a new boom to my section of the country. I shall be in New York early in April."

AL. HAYMAN: "I shall sail on Thursday for foreign shores. My principal business abroad will be to meet Bronson Howard, who is to have his new play finished by May 1. After that I shall go to the Mediterranean ports."

PROFESSOR HERRMANN: "I have closed a two weeks engagement at the Boston Museum, and am on my way to Philadelphia to play at the Walnut Street. The Boston receipts reached $15,000. Henry Irving and I did the business of the town."

HARRY B. SMITH: "I have run over from Chicago for a few days. Over there the good attractions have been making money of late; and the bad shows have been having a terrible time."

FRED. C. WHITNEY: "Marie Tempest in The Fencing Master did the best business of the New York Grand Opera House's season."

DISBANDED.

The Keep it Dark company is stranded in Saratoga. The company played last Tuesday night to an audience of thirty persons. James Mitchell, the manager, after a chattel mortgage had been given on the play, properties and baggage, as security for a board bill at the Hotel Flagler, left for his home in Brooklyn. John I Flagler landlord of the hotel, then undertook to direct the company himself to get his money, and played them in Schuylerville at a loss. He charged the members of the company for taking them to Schuylerville, while they claim that he as manager hired them to go there, and that he owes them for their services. A lawsuit will probably follow. The company had the use of the Gem Opera House, Saturday night, for a benefit.

The King Pin company disbanded at Pittston, Pa., on Jan. 19, after poor business for some time.

Frank Pallend, musical director, has left A Trip to Chinatown and joined A Milk White Flag.

A CARD FROM COL. SINN.

The following has been received:

PARK THEATRE,
BROOKLYN, Jan. 29, 1894.

To the Press and the Public:

Up to this time I have avoided newspaper interviews concerning the unhappy troubles between my wife, known on the stage as Miss Cora Tanner, and myself, and I would not now have recourse to this public statement if the divorce courts of Dakota, and had not the United and Associated Press of the country sent out the news of the granting of a divorce to my wife on the ground of non-support. There have been, too, so many contradictory statements made in the public journals concerning these troubles that I am forced in self-defence to make the facts in the case clear. I do this with great reluctance, because I have the greatest regard and respect for the lady, and would not wish to add to her anxiety of mind. Women sometimes rush into misunderstandings, and in this case I am safe to say that such a predisposition was the only reason for the suit brought by me in Brooklyn, and in which it was proved that her marriage to Dr. Farlen was illegal, but because of no fault of hers, and in which she was granted counsel fee, but denied alimony. Then she went to Dakota, through no collusion with me.

I had the sympathy of her mother and the members of her family with one exception. Mrs. Tanner, who to me was a kind mother-in-law, and whose loyalty to my wife as her daughter never flagged, has suffered so much over this matter that she has since been in the constant care of physicians.

Now, as to the charge of non-support. I have never refused support to anyone who had claims on me, much less a wife. My wife left my house, removing all the household effects, without my consent, and set up a separate establishment. Even then I kept the house she had left for four months, sending word to her that the key was ready for her whenever she desired to return. She refused this offer, and I refused, and not till then, to support her. Not only that, but up to within a week of her departure for, as it turned out, Dakota, I sent word by a mutual friend of ours, who used his influence without avail to bring us together again, that I was perfectly willing to support her even apart from myself, providing I had the selection of the place; then I would give her a home equal to the one she had left. I also wrote to this effect, but no notice was taken of it. Under such circumstances, what husband would do otherwise than I have done. To show that Mrs. Sinn's mother sympathized with me, she visited my home nearly every week to look after my comfort, looking after my wardrobe, etc., up to July 17, when she was taken from Brooklyn to her relations in the West. I do not deny that I love Cora very dearly; in fact, she was my idol. I lavished both money and time on her in business and pleasures. I never refused her anything she desired that was within my means to grant her. When the theatrical season was over she was usually asked how she wanted to pass the Summer, and for three years she selected Europe, to which she was taken with replenished wardrobes and many valuable gifts. The other vacations were spent in this country, but entirely as she wished. Cora made me a good, kind, loving wife until about two years ago. No man could have asked for a better one; and I shall never forget those days, skipping the last two years of our married life. Beyond this latter period my mind retains a picture of the happiest of homes with the most loving of wives.

My successful opposition to her demand for alimony in the courts of New York was done on principle. Now, however, I will do voluntarily what she could not legally force me to do. I intend on her return to New York to give her a tidy sum of money, and theatrical and personal property so that she will not be pinched for funds during these hard times in the profession and permit her to start out fairly well equipped for the struggle that awaits her now that she is to be alone. I have no doubt that she will be successful in her business, as she is a bright and intelligent actress, and will not have long to wait for a lucrative engagement. Should illness or other misfortune overtake her (which God forbid) my purse will be at her command. I would be sorry to see her go to anyone else for help, for she could never appeal to one more willing, or who would find more happiness in befriending her. In the wreck of past hopes, friendship will still live for her.

Should she ever again appear as an actress in Brooklyn, which I have no doubt she will do, I hope my friends will give her a hearty welcome and encouragement.

Before closing I desire to ask the public and the press to accept my apology for this statement, but it was made necessary by many erroneous publications concerning the separation of myself and wife and the kind regard with which I have been treated for nineteen years in this city.

WILLIAM E. SINN.

UNDER THE BLACK FLAG.

Ferris' Comedians produced at Paris, Ill., on Jan. 19, Hoyt's A Texas Steer, under the title of For Congress.

An organization styling itself the Stephens Dramatic company is said to be using lithographs of Blue Grass, Aunt Bridget's Baby, and also lithographs of plays belonging to Clara Morris, Marie Wainwright and others. The company recently played an engagement in Newnan, Ga.

Alf. Hayman informs THE MIRROR that the Pinkerton detective agency has discovered a piracy of Jane, under the name of That Precious Baby, at Fuller's Opera House, Madison, Wis., by the May Bretoone company. It will be remembered that THE MIRROR is steadily finding and publishing like piracies. Managers and authors whose rights are violated should punish the thieves.

STATUS OF THE ENTERTAINER.

Marshall P. Wilder has ideas of his own regarding the relations of the entertainer and those that engage him. When he is secured to amuse a party he always insists on going as a guest.

"I take the stand," he says, "that brains should command as much consideration as money. I speak for the brotherhood of entertainers. We are not waiters or servants of any kind. We are paid, to be sure, but it is only a fair exchange after all. These people are contributing towards our support, but the very next day we may spend something in a manner that contributes toward theirs."

A certain millionaire once kept Marshall waiting an hour in the parlor alone while he finished entertaining some friends down stairs at supper. After sending his card in twice, Marshall put on hat and coat and left the house.

In England occurred a similar incident. The slight came from an American woman who had married a British aristocrat, and the occasion was a dinner given in honor of Princess Mary of Teck. After waiting one and one-half hours, he was given to understand distinctly that only his services were required, and he again indignantly left. In this case, however, the hostess sent post haste for him to return, and as she was a woman, he did so. She demanded to know what was the cause of his sudden departure, and Marshall gave his reasons.

"I have waited one hour and a-half in your parlors," said he, "without seeing anyone, after being asked to call at half-past nine. Then your guests, all of whom I know, came up to greet me, but you still did not appear, and when you did, you walked away, leaving me seated alone at one end of the room. I am not a lackey. I don't allow people to treat me that way in America, and no one can do so over here."

THE MIRROR'S AUTHORITY.

THE MIRROR shows in its advertising and other features that it is the one medium of the theatrical profession in this country.

No department of the paper more convincingly illustrates its authority, however, than the weekly list of letters to members of the profession forwarded to this office.

The expansion of this department has been remarkable during the past year. For the week ending on Dec. 31, 1892, there were 134 names on the letter list, while forty letters not shown on the list were forwarded to their addresses by THE MIRROR. For the week ending Jan. 27, 1894, there were 386 names on the letter list, while 140 letters were forwarded during that week.

This shows an increase in one year of 192 per cent. in the number of names on the letter list, and an increase of 250 per cent. in the number of letters forwarded.

For the week ending on Jan. 27, 1894, there were received 320 letters at this office for members of the profession, of which 140 were forwarded and 100 were called for. And these letters represent every branch of the theatrical business.

FOREIGN PLAYS AND PLAYERS.

Chronicled and Criticised by Correspondents of The Mirror.

ROME, Jan. 1, 1894.—I see in one of the late numbers of THE DRAMATIC MIRROR that Madame Deligenti has sent you an account of Traverse's Danza Macabra in Turin, and she astonishes you by mentioning that the author was recalled in the middle of the act as if that were a rare occurrence in Italy, when on the contrary it is most usual. I remember being at the first performance of poor Cossa's Cecilia. He was called forth not once, but over and over again, at the end of all the chief scenes of interest, and in some cases speeches, and whole scenes were encored and repeated.

As for the Danza Macabra it owes its present success to its affinity with the late bank scandal in Rome. It shows them up to nature, and the applause excited by clever *mots* is tremendous. But I do not think it would be a success outside of Italy, where every character is a photograph of some one concerned in the scandal. What interest could these have elsewhere, however cleverly they might be drawn? Then the underplot is impure, as usual in Latin countries, and before this could be purified and the scandal plot be made to fit into another country's history, too much ink, I fear would have to be wasted.

However, one can never tell. Publics are curious monsters—what pleases one does not please another—and *vice versa*.

Madame Degenti, who has now adopted her maiden name of Irma Nierstrass, has been giving matinees in Naples in conjunction with her brother-in-law, the celebrated Novelli. She now purposes to give a series of matinees in Rome, and also to give private recitations in Roman salons. This will be a delightful change from the ordinary second-rate amateur music we are accustomed to hear at five o'clocks and at evening parties during the season.

The three novelties of the prose theatre during the past month are: Firstly, Tassinari's Fatalita, which has a plot to show the vicissitudes, troubles and oppressions of the poorer classes in Italy. It was a great success, so far as calls go. But it had not a long run. Signor Tassinari is also a well-known painter, and has received several orders from the Queen of England.

Praga's Ereie (The rierch) had a real and great success in Turin. It is of the old romantic school, and contains several very effective and tear-drawing scenes. It is in four acts, and is quite different from anything else Praga has written. It was also splendidly acted by the Pasta company, whose prima donna is the beautiful and talented Irma di Lorenzo, who is still in her teens. Fortunate girl!

A third success (a prodigious one) is Bracco's Donna (Woman). This has been given in almost every town in Italy. It shows the rise of a woman, from the lowest depths of infamy to a respectable position in society. In every act we see this woman rising a step higher, and looking back with horror at her past life, until, at last, she can no longer bear to think of her former degradation, and kills herself in despair. This is the greatest success of the past year. The part affords great opportunities for a good actress, and good actresses are consequently delighted with it.

It is now quite the fashion for Italian companies and artists to visit Austria and Germany. Even our pet Leoncavallo is going there soon on an artistic tour.

And now for a wondrous piece of news. Boito is adapting Romeo and Juliet into a libretto for Verdi, who promises to convert it into an opera, if he has time. But he vows he will not allow it to be performed until Boito's Verone has appeared. We are thus promised two more memorable events in Italian opera before the close of this century—Verone and Romeo.

S. F. Q. R.

From Cuba.

HAVANA, Jan. 22, 1894.

A few days ago I closed a contract with the Marquesa Estanza, of the Gran Teatro Tacon, for Ashley, Schoeffel, and Grau, by which M. Coquelin and Madame Hading will give ten subscription performances here, beginning on or about Feb. 15. During this season no play will be repeated. On the 1st I shall sail for Vera Cruz, and go from there direct to Mexico City to make arrangements for the appearance of this company in that place. From here M. Coquelin and Madame Hading will go to New Orleans, opening there March 12 at the Grand Opera House, and thence by rail to Mexico, beginning there March 25.

Twenty one sheet posters and an announcement two days ahead of the opening and a little Spanish flag on the Tacon suffice to fill that great theatre, if the attraction is first class.

The opera season of Signor Sieni closed last night. It was only fairly successful owing to an indifferent company. You cannot fool the inhabitants of Havana. They want the best and they are willing to pay for it. Among the artists who were most successful in the opera was Mlle. Petigiani, a soprano with a beautiful, high voice and a fine elocution.

To-night Signor Pini, considered the finest fencer in the world, is to appear at the Tacon. I understand that from here he will go to New York to appear at the Madison Square Garden. He has challenged the best swordsmen in the world and has always been the victor.

There is a Spanish comic opera company at the Payret Theatre. It is doing well. The Albisu has a dramatic company.

The Royal Hungarian Band played here with artistic success, but from a pecuniary standpoint the results were unsatisfactory. They will return to the United States by way of Tampa, and will give concerts on their way North.

The weather is beautiful—it is like a perfect May day in New York.

EDGAR STRAKOSCH.

The Drama in Holland.

ROTTERDAM, Dec. 11, 1893.

The leading theatre here is the Grand, which is under the joint management of Messrs. LeGras and Haspels, both artists of high standing. Their company comprises some of the most prominent members of the Dutch stage; indeed it ranks with the Royal company of Amsterdam.

The present play does not make great demands upon this excellent company. It is an adaptation from a German comedy-farce, Muurbloempjes (Wall Flowers), from the last combination work of Blumenthal and Kadelburg, which is having such a run in Berlin in its original form. Although these authors are expected to produce good work, this play is a weak effort. The action drags, and the mirth and sentiment are forced. Yet this excellent company makes as much of it as is possible, and many a scene carried the house owing to the acting.

The Grand Theatre is a handsome, stately structure. The auditorium and interior are remarkable for fine proportions, rich and severe finish of ornamental work, upholstery, etc., the wide and roomy foyer, vestibule, and halls, and last but not least, for perfect acoustic properties.

The second theatre in importance is the Tivoli, managed by Messrs. Vos and Koriner. The bill at the Tivoli is Sardou's Dora, familiar on the English and American stage as Diplomacy. Mrs. Poolman plays the title role here, and I have never seen it better acted. The Tivoli is a comfortable and pretty theatre.

We will soon be visited by Lugne-Poe and his company. He is, as you know, the founder of the new theatrical *genre* in Paris, where he and his organization have already their performance under the name of l'Oeuvre. On Friday the company is to appear in Amsterdam in Rosmersholm, after playing at the beginning of the week in Brussels, and I doubt not Rotterdam will be favored with a performance.

A. J. G.

Notes from Melbourne.

MELBOURNE, Dec. 23, 1893.

The Brough and Boucicault company's season here was very successful. Williamson and Musgrave made matters so pleasant that arrangements have been made for a return next Summer. The Christmas pantomime here will be Little Red Riding Hood, with Violet Varley in the title part.

At the Bijou Theatre, Charley's Aunt has been doing well with Frank Thornton in the name part.

The Alhambra has a novelty in Professor Beaumont and his two daughters, Alice and Lillian, who are water wonders. In a tank eight feet long and four feet wide they recline four feet under water for three and four minutes at a stretch, and then perform various feats.

J. C. Williamson will go to England and America next April, in search of novelties.

Augustus Fitherad, jr., the eldest son of George Fitheradge, died lately at Blackheath, Sydney. Augustus was an amateur actor, and as the son of such a father, necessarily a good one.

Walter Bentley issued 48 invitations to the clergy of South Australia to witness his performance of The Silver King at the Theatre Royal, Adelaide, and about seventy accepted.

Bland Holt has secured the Australian rights to The Span of Life.

We are pleased to hear by cablegram that our Zine, Melba, has added another to her long list of triumphs in New York. She is a daughter of David Mitchell, a large building contractor in this city.

Brough and Boucicault have secured The Other Fellow, which was played at your Garden Theatre under the title of The Other Man, Lady Windermere's Fan, A Woman of No Importance, The Bauble Shop, and Sowing the Wind for Australia, and have accepted a one-act piece, The Seventh Commandment, by an Australian author.

ARTHUR E. BEERE.

"Permit me to congratulate you upon the Christmas MIRROR. It brought good cheer to the sick-room, where I have been for several weeks acting as understudy for the trained nurse who is attending my daughter."—HELEN TEN BROECK.

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WARD and VOKES and W. F. CROSSLEY will go to Europe in June in search of a novelty for this attraction, and it won't be a dancer either.

IN OTHER CITIES.

LOUISVILLE.

Hoyt's Brass Monkey, with George Marion in his original part, Jonah, drew good business at Macauley's Jan. 22-24. The house will be closed until 29, when the Tilbury-Proctor co. play a return date with The Crust of Society.

The event of the week was the engagement of Stuart Robson in Comedy of Errors at the Masonic at advanced prices. The house was filled at each performance. Miles Shine does most acceptable work as one of the Dromios. Mrs. Robson, Miss Lynch, William Yearance, and others render valuable aid in the support. The play is handsomely staged, the special scenery being particularly noteworthy. Mr. Robson presented Buckstone's Leap Year; or, the Ladies' Privilege, 24. The engagement closed upon that date and will be followed by Gloriana.

Carroll Johnson opened at Harris' to a well-filled house in The Irish Statesman 21. He sings a number of new and catchy songs, and has a well-fitting part in the new play.

Ezra Kendall's Just Landed opens at Harris' 28 for a week.

The Still Alarm demonstrates its continued popularity by drawing large audiences at the Bijou. The engagement lasts until 27. W. S. Harkins makes a pleasing Jack Manly. Black Flag 29.

At the New Buck Irwin Brothers' Vaudeville co. are giving an excellent variety entertainment. In the co. are Stinson and Merton, Ruby Hart, Bessie Gilbert, and others. The bill closes with A Highway Robbery for an afterpiece.

De Wolf Hopper and Henderson's Chicago Extravaganza co. are underlined at the Auditorium. The former comes March 19-22, the latter early in April.

The Triennial Club's Concert at the Masonic 30 promises to be quite an event. Mary Louise Clary, the young Louisville girl, who has been so successful singing in Oratorio in New York and Chicago, has been engaged and will be warmly welcomed by her home people.

William and Ruby McClintock, song and dance artists, are stranded here and in distress.

James B. Camp, business manager of the Auditorium, is being urged by his friends to enter local politics as a candidate for one of the prominent city offices. He dislikes to leave his present position in the employ of Manager Quilp as it is both profitable and pleasant.

Edward O. Risley left 21 to join the Romany Rye co. Mr. Risley has had much experience as actor, treasurer and manager. He is also the successful composer of a number of popular songs now being sung by professionals.

The Louisville Mandolin and Guitar Club has returned from a trip to several of the small towns in the vicinity. They were favorably received at all points. Shirley Crawford, late connected with Harris', made quite a hit in an original sketch.

Carroll Johnson and Manager Charles Bohne invited the newsboys of the city to attend the matinee performance of The Irish Statesman 25, which was gratefully accepted, the little fellows vociferously evidencing their appreciation of the stirring incidents of the play. CHARLES D. CLARKE.

ATLANTA.

At the Edgewood Avenue Theatre concert (local talent) Jan. 29. Negs Jollities 5, 6; Russell Comedy co, 12.

Thomas Dixon, Jr., lectures on "Fools" 26 at De Give's Opera House. Baldwin co. 29.

The Private Secretary was presented at the Grand 27, 28 and matinee to scanty audiences. The co. though strong in spots was not equal to others that have appeared the play here. Clara Morris in Renee de Moray and Claire 22, 23; good business. The co. was well balanced and highly pleasing. Advance sales for Roland Reed 24, 25 are promising. Alvin Joslin 26, 27; Wards-James 31-2. Richard Mansfield 2, 3; University of Virginia Glee, Mandolin and Banjo Club 5; The New South 12, 13; Rhea 14, 15.

Lillian Lewis made the startling announcement that she had shelved all her naughty plays and that her sweet piece to be in Good-Bye Sweetheart. The co. was en route to Macon but will play an engagement here the latter part of March.

Manager Matthews promises to give the public two weeks of popular companies early in February. His innovations are always striking and never fail to please.

Among the members of the Clara Morris co. who received marked attention was Mr. Clara Baker Rust, once with Ford's Savannah's well-known dramatic association.

The International Press Club is to meet here next Spring and the Quadrant Club composed of Messrs. Julian Sturis, Walter Howard, Rob Adamson and Joe Johnson are to do a three act comedy, soon, in order to raise funds for the banquet. Mrs. E. B. Barnes, one of the leading ladies in Atlanta society, is to appear in the cast. Mrs. Barnes' talent for dramatic work is excellent, and the mere announcement that she is to play would quite fill the Grand. Herbert Mathews, of the Edgewood, is to act as stage manager, and Morton Smith, of the Grand, will be business manager. All the members are enthusiastic and have considerable talent, and the production will be a genuine treat.

The bill boards about town have been suffering considerably of late and the police have instructions to bag the villainous rascals who make a habit of defacing theatrical posters.

The International Cotton States' Exposition, which is to be held here in the Fall of '95, will tend to make the theatres money-makers during that time. Nothing on so grand a scale has ever before been held in the South.

News by wire from Jacksonville states that Manager Burbridge, of the Pary Opera House, has a letter from Lillian Lewis stating that she intends to see the Corbett-Mitchell fight if it comes off according to time.

While the Fay Templeton Opera co. was playing an engagement here some weeks past, Chalice Carlton, one of the members was left here on account of illness. Up to this writing she has been unable to leave her room and her only support has been some slight assistance from charitable people in the hotel where she was staying. At the present moment she is at St. Joseph's Infirmary in a pitiable and lamentable condition. A petition signed by many people interested in theatrical affairs has been prepared and forwarded to the Actors' Relief Fund committee in New York petitioning them for aid. Miss Carlton deserves recognition and her friends in Atlanta trust that this petition will be granted. A. L. FOWLER.

BALTIMORE.

Charles Frohman's excellent co. of comedians amused a large audience at Ford's Grand Opera House, where they appeared in the exceedingly funny comedy, Mrs. Grundy, Jr. The play borders closely on the farce order, and is bright and quick in its action. The co. is a strong one, and the stage setting is in keeping with the general production.

Robert Mantell appeared at Harris' Academy of Music to an audience that filled the house, the bill being the romantic drama, Monbars. Mr. Mantell has surrounded himself with an excellent co., and merits the success he is receiving.

New England life is depicted in A District Fair, produced at the Holliday Street Theatre. The performance, while not of an extravagant character, includes a hurdle race, a burning blacksmith shop, and other strong scenes.

C. W. Williams' Specialty Show drew large houses at the Howard Auditorium. The co. is an excellent one, the strongest feature being Dupont, the aerial performer.

At Kernan's Monumental Theatre the Weber and Field's co. gave an excellent variety entertainment to a crowded house.

At Mantell's performance of The Corsican Brothers on Tuesday evening, several hundred people were turned away.

All of the theatres have been doing a splendid business, and certainly none of the managers have any right to complain. In fact, they do not complain, but are congratulating themselves upon the evident fact that the wave of bad business has not reached here.

R. L. Britton, of Harris, Britton and Dean, has gone to Jacksonville to witness the Corbett-Mitchell fight. Mr. Britton went in company with "Parson" Davies. WILLIAM J. O'BRIEN, JR.

PROVIDENCE.

Business at all our playhouses is steadily increasing.

Those two popular comedians, Evans and Hoey, with the support of several other clever artists, presented series 1 of A Parlor Match in the Providence Opera House 18-20 to well-pleased audiences. Owing to the illness of Minnie French, the part of Innocent Kid was acceptably filled by Jessie Merrilles.

Magician Kellar, assisted by Mrs. Kellar, occupied this house 22-24 and mystified and entertained large audiences with his marvelous sleight-of-hand tricks, cabinet workings and illusions. The audiences were deeply interested and hearty applause was given. "The-man-who-knows-how-it-is-done" was conspicuous and gave a full explanation to all whose attention he could command.

Thomas W. Keene in repertoire opens 25 for the rest of the week, and the advance sale is large. Lady Windermere's Fan 29-3.

Nellie McHenry and a co. of good specialty artists presented A Night at the Circus in Keith's Opera House 22-27, and proved as popular as ever. Duncan Harrison in The Paymaster 29-3.

At Lothrop's Opera House 22-27 Harry La Marr assisted by the stock co. gave the farce entitled The Widder to good houses. There is very little to the piece but it serves to introduce several amusing specialties which were given by Mr. La Marr, Fred. and Alice Warren and Frank Walsh. Money Mad 29-3 by stock co. with Mrs. J. Clinton Hall in the leading role.

Robert Manchester's Night Owls began a week's engagement at the Westminster Theatre 22 and met with success. This co. is considered one of the best of the season. The South Before the War 29-3.

The Altair Dramatic Club gave an entertainment in their hall 22, which was greatly enjoyed. The farce, entitled Lend Me Five Shillings, was presented, and the cast included E. J. Chapman as Mr. Golightly, A. J. Stamp as Captain Phobbs, G. L. Stevenson as Captain Spruce, Fred. W. Goff as Moreland, R. W. Richmond as Sam, Maud Phillips as Mrs. Major Phobbs, and Julia L. Lonergan as Mrs. Capt. Phobbs.

Colonel Robert G. Ingersoll lectured on "The Liberty of Man, Woman and Child" in the Providence Opera House Sunday evening, 21, to an audience that filled the theatre. He was the guest of the Commercial Club on Saturday evening.

About seventy-five members of the Southern R. I. Press Club attended the matinee performance of A Parlor Match at the Providence Opera House 20.

The old Sans Souci Garden Theatre, together with furniture, scenery, drop curtain, etc., will be sold at auction 30. It was managed for several seasons by William E. White, and was never a pecuniary success. It has not been open to the public for about three seasons.

John Webber was called to New York 21 by a telegram announcing the death of his wife in that city. Mr. Webber has the sympathy of a large number of friends here.

Arthur E. Gott arrived here 23 in advance of Duncan B. Harrison in The Paymaster.

Manager Charles H. Davis, of Lothrop's Worcester Opera House, was a visitor here 21.

The city committee on shows started out Monday night, 22, to make a tour of the theatres and see if everything was all right. They visited the Providence Opera House first and were so well pleased with the entertainment given by Mr. Kellar that they remained the entire evening. They were invited upon the stage to see that there were no wires connected with the workings of the cabinet, etc.

Purchasers of tickets for the "Star Course" concerts are very much dissatisfied with the manner in which Manager P. W. Lovell is conducting his business. At the beginning of the season he sold course tickets and has failed to give the concerts advertised. He also does not see fit to properly advertise their postponement. Joseffy, the pianist, was to appear 23, but when ticket holders arrived at the hall they were informed that Joseffy was ill and the concert was postponed. This makes the second postponement this season, and nothing has as yet been given to take their places. I learn that the sale of tickets has been very small and this is probably Lovell's reason for canceling. He should, however, be more considerate for those who were so unfortunate as to buy tickets. HOWARD C. RIPLEY.

JERSEY CITY.

J. K. Emmet and a good co. opened to a big house at the Academy of Music Jan. 22 in Fritz in a Madhouse. The indications are good for a splendid week's business. Mr. Emmet has improved since I saw him last, and his acting and appearance recall at times his talented father. Of his co. I think R. R. Graham as Richard Parker the best. The Span of Life 29-3.

A Piece of Steel opened at the New Opera House 22 to the best house of the season. Considerable interest was taken in this production, it being its first presentation. Representatives from several New York theatres were here. The play is from the pen of two very clever writers, John Reinhart and Alvin P. Seilhamer. They have not wandered from the oft beaten track—a woman wrongfully accused of a crime. Though circumstances point to conclusive guilt it takes four acts to straighten out the lady's difficulty and make everybody happy but the bad villain who perpetrated the awful deed. The story is interesting and well told by a superior cast. The climaxes are well worked up, and thrilling enough to make the average auditor wonder what's coming next. Will it be a pecuniary success? Well, perhaps, though I think if it could be brightened up with a little more comedy, it would suit the theatregoing public of to-day better, but that's a detail. Of the co., special praise must be given Harrison J. Wolfe, who plays the leading part. Of fine appearance and splendid voice, two qualifications necessary in the make-up of an actor, easy and graceful in all his movements, I predict a bright future for him. Little Lillian, the child and star of the play, was clever and bright, and won her way straight to the hearts of her audience from first to last. Gray and Stephens co. in Signal Lights 29-3.

The New Opera House has a new manager, George H. Clark. He is a very pleasant gentleman to meet, and seems to understand what is required to make (if any one can) this theatre pay. We shall await further developments with interest.

E. E. Zimmerman, manager of The Span of Life, is here, and everybody will know it in a day or so.

There is talk of a new vaudeville theatre being built, but I guess it's only talk.

J. K. Emmet and some of his co. are at Taylor's Hotel.

Harry Kennedy, manager of the Bijou Theatre, Brooklyn, N. Y., was in town Wednesday. Mr. Kennedy is a progressive, up-to-date man and deserves the success he is making.

MILTON ROBLEE.

MINNEAPOLIS.

At the Grand Opera House Eugene Tompkins' elaborate production of The Black Crook was given week of Jan. 22 to excellent business. The Kendals 28-31.

At the Bijou Opera House The Devil's Auction was presented afternoon and evening of 21 to the capacity of the house and many were turned away. Allen and Hart in The Idea 28-3

At the Lyceum Theatre that brilliant young French violinist, Henri Marteau delighted an enthusiastic audience 22 with his marvelous playing. He was tendered a reception at the West Hotel after the performance.

At its last regular meeting, Minneapolis Lodge of Elks, No. 44, elected Hon. C. M. Foote to succeed Dr. J. R. Freeman, recently deceased, as Exalted Ruler.

Manager Frank Conklin, of the Grand Opera House, returned 21 from New York.

F. C. CAMPBELL.

WASHINGTON, D. C.

Good attractions were at all of the playhouses in this city during the past week. The old favorite, Erminie, in new attire, was greeted with crowded houses at the National, and Francis Wilson and a capable co. delighted all who were fortunate enough to be in attendance.

At Albaugh's William H. Crane appeared in Brother John, and strengthened his claim upon the cordial commendation of Washington playgoers. The attendance throughout the week was highly satisfactory.

Archie Boyd appeared at the Academy of Music in The Country Squire. Mr. Boyd has received more praise than his play, which is weak and wordy in spots. In the second act appears a good view of the State, War and Navy Department Building, in this city, but the policemen, the pair of thugs, and the confidence men were not at all in keeping with Washington. There was good singing by a quartette, and Mr. Boyd's characterization was admirable.

The Rambler from Clare was given at the Bijou by Dan McCarthy.

The City Club was at the Lyceum.

Joseph Slivinski, the Polish pianist, appeared at Metzerott Music Hall 26.

Sol Smith Russell and clever Minnie Radcliffe appear at Albaugh's next week in April Weather and A Poor Relation.

Blue Jeans is the next attraction at the Academy of Music.

At the Bijou My Jack will be presented under the management of Walter Sanford.

The City Sports Burlesque co. with Cyrene will be at the Lyceum.

In the mention made last week of the approaching entertainment to be given by the Columbia Athletic Club, it was stated that the event would take place at Albaugh's. This was an error. The entertainment will be given at the National Theatre, and promises to be a very fashionable affair.

It seems to be pretty well settled here, that notwithstanding Mr. Albaugh's abandonment of the erection of his theatre, Washington is to have a new opera house, to be built by New Yorkers. The names of Orlando B. Butler and Harry Miner are connected with the proposed enterprise. Both of these gentlemen endeavored to secure a lease on Albaugh's Opera House. Mr. Butler has recently made several flying visits to this city, for the purpose, it is stated, of perfecting arrangements for the new theatre project. This is given simply as a rumor.

Mrs. Kitty Thompson Berry, who was for years a great favorite in musical circles in Washington, and who is now with the Bostonians, playing in New York, made a flying visit to her mother and daughter Sunday. She was the recipient of quite an ovation at the Buckingham during her stay, and left Monday for New York. EDWARD OLDHAM.

NEW ORLEANS.

James K. Hackett in The Private Secretary, under the management of A. E. Bonta, is at the Academy of Music this week, and is doing good business. Roland Reed 28.

George W. Monroe in My Aunt Bridget has made a hit at the St. Charles Theatre, which is nightly packed to the doors. McCarthy's Mishaps 28.

Elle. Rhea, in her production of Josephine Empress of the French and Camille has met with favor at the Grand Opera House. Stuart Robson 28.

Patrons of the opera have organized a New Orleans Opera Association for the purpose of engaging a co. of French artists to appear next Winter at the French Opera House. This season has proved a disastrous failure, and it is contemplated to send a representative to Paris at once to engage the best artists in the market. The capital shall be $125,000, divided into 250 shares, of $100 each, payable in cash. The receipts thus far this season amounted to $72,272.42, the disbursements to $77,547.04, leaving a deficit of $5,274.62. The guarantors will be called up this year to pay about $50 each. The regular subscription of the French opera having come to a close, the management has decided to give several sacred classical concerts, where, for the first time in New Orleans, Berlioz' masterpiece, The Damnation of Faust, will be performed by the full *personnel* of the opera troupe, together with an increased number of choristers and musicians.

Mons. La Thorne, who was stage manager at the Academy of Music years ago, and a cannon ball performer of great renown in his young days, is paying his annual visit to New Orleans for his health, having long since retired from the stage. He is accompanied by his brother, Captain William W. Dilks, who made a record for himself as a member of the New York police force during the war.

John F. Sutton, manager of Suchorowsky's painting, "Nana," is in the city and will exhibit his picture here.

Joseph Warren Jefferson, a son of the great comedian, is in the city. His father will be here the latter part of next week in case the health of Mr. Jefferson permits and after seeing the carnival will visit his plantation in New Iberia. Mr. Jefferson will commence his Spring engagement here playing Rip Van Winkle the last week in March.

Harry Jarrett is here in the interest of Stuart Robson, who comes to the Grand Opera House on 28.

Ed. B. Jack, the manager of Roland Reed, has arrived in the city. L. C. QUINTERO.

CHARLESTON.

The past week was marked by a scarcity of theatrical attractions.

Blue Grass at the Academy of Music Jan. 19, 20 and matinee, drew moderate houses. Mrs. Cyril Norman played the leading role, the anxious wife and mother, with simple yet charming reality.

Lillian Lewis 22 and matinee to the largest audiences that she has ever drawn in Charleston. In her new play, Good-bye, Sweetheart, Miss Lewis has a role that is admirably suited to her dramatic style of acting.

Charles L. Davis in Alvin Joslin 25, and Clara Morris 26, 27, are the next attractions at the Academy of Music.

Manager Will. P. Keogh, who is a Charleston boy and has a host of friends here, is coming shortly with The Still Alarm.

Musin and his concert co. gave two delightful entertainments at German Artillery Hall 19, 20, under the management of George Blumner, to large and appreciative audiences.

Managers Matt Leland, representing Charles L. Lewis, and W. H. Rowles, in advance of Clara Morris, were in the city last week.

While here Lillian Lewis placed a wager of $200 on Charley Mitchell to win the fight at Jacksonville. Manager Charles Keogh was stakeholder.

R. M. SOLOMONS.

GALVESTON.

May Smith Robbins in Little Trixie had a fair-sized audience at the Tremont Jan. 15. Performance unsatisfactory. The Algerian 17; large house, but drew only poorly 18. Owing doubtless to numerous changes recently made in the co., the performance was by no means creditable, and disappointment naturally resulted.

Annie Abbott, called the Little Georgia Magnet, mystified her auditors 19-21 with exhibitions of her wonderful powers.

Alba Heywood, the Imperial Vienna Orchestra, and James H. Wallick are this week's attractions.

Hubert Wilke joined The Algerian in Houston and was billed to appear here, but did not. The very poor performance of his role was credited to him, however, and harshly criticised. The public was not made aware of the facts in the case until Mr. Wilke duly exonerated himself in an interview with the *News*.

The Algerian co. canceled two interior dates spending the time here in reorganizing and rehearsals. C. H. RHODE.

DENVER.

Henderson's Sinbad drew crowded houses nightly at the Broadway. The show was a gorgeous affair and the co. popular, especially one member who had the honor of having an immense rooster which was on exhibition at the poultry show named after him. The chanticleer was named for Eddie Foy. Mr. Henderson promises another fine spectacle in Aladdin next season and will bring it to the Broadway. Everybody predicted there would be a suit as the result of the Sinbad episode, and such is a fact. The Tabor management has sued Hendrson for $100,000 damages to business and reputation, and the leader of the orchestra, which caused the trouble, has sued for $20,000 more. Mr. Henderson had this to say to the *Republican* before he left for the East with his co.:

"When I heard of the trouble with the orchestra at the Tabor Grand, I wrote to Al. Hayman, with whom I made the contract, to have my co. appear at the theatre, and requested him to cancel the engagement. He wrote me that the difficulty was or would be settled, but if I found the music unsatisfactory, I could cancel the engagement.

"On the afternoon of Monday I telegraphed to Mr. Hayman that the orchestra could not play the music, and he replied that he would be responsible for any loss that might be sustained by the injunction proceedings that were begun against me, and he also telegraphed to merchant friends here to go on my bond.

"There is nothing in the suits brought against me; they rather amuse me. I have my own people and other cos. that should have appeared at the theatre to prove that the orchestra was incompetent and unable to play the music."

At the Tabor Charles Dickson began an engagement 22. His first one, a week ago, at another house terminated after one night for reasons I gave last week. Mr. Dickson put in the time in surrounding towns. His Tabor engagement was quite successful and deservedly so. His repertoire was played. John T. Kelly 29-3.

The new Lyceum did not open 22 as was expected. Everything was ready for the production of An Arabian Night, the piece substituted for By Proxy, but the leading man, George Herbert Leonard, was prostrated with fever, and couldn't play. The management telegraphed to New York, and a new leading man will be here for next Monday, 29. An Arabian Night will then be produced. The Lyceum as it is now arranged will seat 900. The front of the house has been painted white, with gold trimmings, and makes a very showy appearance. It is intended to conduct the house on strictly first-class theatre principles. After An Arabian Night, Engaged will probably be put on. There will be but one matinee, and that on the usual day. The house is guaranteed a first-class orchestra, as Stark and his men will play. W. P. PEABODY.

DETROIT.

At the Detroit Opera House W. H. Power's co. presented Glen-da-Lough week of Jan. 22-27. This play was brought out by Mr. Power in Detroit in November, 1892, since which time it has been played throughout the country with great success. It is a bright Irish drama, abounding in wit, and its illustrations of Irish character and scenes are natural and free from exaggeration. The co. presenting the play is a superior one, while the musical accomplishments of J. K. Murray and Clara Lane were not the least notable attractions of the piece. Robert Downing opens to Samson 28.

At the Lyceum 22 the American Vaudevilles began a three nights' engagement. The centre of attraction for Detroiters at least in this co. is the talented Mrs. Alice Shaw, formerly of this city. Mrs. Shaw's whistling is one of the most unique entertainments afforded to the public to-day, and she justly deserves the renown she has won. Among the other attractions of this co. were D'Alvini in parlor magic, the Gerards in grotesque dancing, La Berte (Bertha Fisch) in the serpentine dance, and several other very clever performers in their different lines. Altogether it was one of the strongest and most delightful vaudeville cos. ever seen in this city. The Power of the Press, a new American melodrama, said to be one of the most attractive plays of the year, will be seen for the first time in Detroit at this theatre week of 29.

At Whitney's Grand Opera House 8 Bells delighted the large audiences that frequent this theatre week of 22-27. It is one of the most charming plays of its kind, bright and entertaining, and full of situations that are irresistibly funny. Pete Baker in Chris and Lena 29-3.

Beginning 22 Ramie Austen and Doré Davidson, supported by an adequate co., entertained the patrons of Campbell's Theatre the melodrama Dangers of a Great City for the first three nights, and on 25-27 were seen in By the World Forgotten. The Two Johns 29-3. F. K. STEARNS.

ST. PAUL.

At Litt's Grand Opera House, Hallen and Hart supported by a co. of clever artists, presented in an admirable manner The Idea Jan. 21-27, opening to full houses. Fannie Bloodgood, Marguerite Le Mar, Florence Holbrook, Carrie Le Mar, Juliet Gordon, Edith Murray, Jennie Govini, J. Aldrich Libbey, Charles B. Lawler, and Al. Wilson were each versatile and clever in their roles, and met with favorable recognition. The co. give a pleasing entertainment. The Lost Paradise 28-3.

At the People's Theatre, George Wessells and his stock co. presented U. T. C. 22-27, opening to a fair house.

At the Metropolitan Opera House, Chauncey Olcott and a very clever co. presented Mavourneen 22-27, opening to a large audience. Fanny Davenport in Cleopatra 29-31; Mr. and Mrs. Kendal in repertoire Feb 1-3.

Manager L. N. Scott, of the Metropolitan, is ever alert in trying to please the patrons of this popular theatre, and through persistent efforts has succeeded in booking the Kendals for a short engagement in St. Paul; also a number of excellent attractions to follow. GEO. H. COLGRAVE.

INDIANAPOLIS.

At the Grand Opera House, The Girl I Left Behind Me opened to a good house Jan. 22. A Brass Monkey 25-27; Gloriana 1-3.

Prof. J. S. Kennedy did a good business in his amusing demonstrations of mesmerism at English's Opera House 22-24. Americans Abroad 26, 27; U. T. C. 29-3.

True Irish Hearts opened to two crowded houses matinee and evening 21-24. The Two Johns 25-27; A Cracker Jack 29-3.

May Russell Burlesque co., headed by Pauline Batcelder and Miss Meredith, began an engagement for the week on 22. Irwin Brothers' Big Show 29-3.

Theatrical business shows marked improvement at this point the past few weeks, and managers feel more cheerful over the outlook.

GUSTAV RECKER.

KANSAS CITY.

A Trip to Chinatown drew fine audiences to the Coates Jan. 22-27. Harry Conor, Anna Boyd, and Bessie Clayton were in the cast. Tuxedo 29-31; Wang 1-3.

Gus Williams in April Fool drew good houses to the Grand 21-27. The specialties were the principal part of the entertainment, and most of them were worthy of attention. Corinne 28-3.

The Power of Gold, a strong melodrama, attracted big houses to the Ninth Street Theatre 21-27. A Flag of Truce 28-3.

The Auditorium is rapidly piling up a history of litigation. Manager W. L. Bowes has thrown up his lease in despair, and R. L. Henry will try and keep the house open. George W. Warder, who built it, however, is now suing for possession, claiming technical defects in legal procedures hereto had.

Al. G. Field's Minstrels did an excellent business at the Gillis 21-24, and deservedly so, as the co. comprises a number of clever black-face entertainers, and several good specialty people are on the bill.

FRANK B. WILCOX.

MILWAUKEE.

Wang played to good business at the Davidson Jan. 18-21. Edwin Stevens and Virginia Earle were very pleasing as the Regent and Crown Prince of Siam. Ethel Lynton has a very sweet voice, and her acting was one of the most enjoyable features of the performance.

Mr. and Mrs. Kendal began their week's engagement at the Davidson 22, The Second Mrs. Tanqueray being the opening piece. The audience was large but not particularly demonstrative. The acting of the Kendals and their superior co. was greatly enjoyed.

The Silver King at the Bijou 21-27 drew good houses. Carl A. Haswin and his talented wife work hard and conscientiously to please their audience, and are supported by a capable co.

E. T. MCDONALD.

OMAHA.

At Boyd's Theatre A Trip to Chinatown Jan. 18 to good business. Hans Albert's Orchestra, composed of local talent, to a cultured audience 19. The programme was a very attractive one, and it is to be hoped that this is only one of a series of this class of musical attractions. Tuxedo 21, 22; finished performance to good-sized houses. The minstrel portion of the programme was exceptionally fine.

Lewis Morrison in Faust is having a successful engagement at the Fifteenth Street Theatre 21-24. The scenic and electric effects are superior, and the co. quite an efficient one.

J. R. RINGWALT.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—OPERA HOUSE (George F. McDonald, manager): Charles L. Davis presented Alvin Joslin to fair business Jan. 19. Ingomar was presented by the Labadie-Rowell co. to small audiences 19 and matinee 20. Koss Comedy co. 22.——THEATRE (G. F. McDonald, manager): George W. Monroe presented My Aunt Bridget to a fair audience 16. Edouard Remenyi 18; large audience. Warde-James comb. 19 Virginius 23.——ITEMS: F. De Latour, formerly of Mascot Garden Theatre, of St. Louis, was here 19 en route to Jacksonville, Fla.—John A. Meulon and wife (Irene De Forrest), formerly with the late Leslie Davis co., left here 19 to join the Claude Atkinson Comedy co. at Opelousas, La., 21.

MOBILE.—THEATRE (J. Tannenbaum, manager): The Mendelssohn Quintette Club, of Boston, Jan. 17; large audience. Aunt Bridget 18; poor business. The Private Secretary 19, 20; small houses.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Comte, manager): Ole Olson Jan. 16; big house. Sam P. Jones 18 lectured on "Sassiety" to a packed house. Pauline Hall Opera co. 23, 24; big houses.

HELENA.—GRAND OPERA HOUSE (Aaron Myers, manager): ITEM: Newman and Ehrman, enterprising young business men here, have leased the Grand and intend to introduce many improvements.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Patti Rosa in Miss Dixie and Dolly Varden Jan. 22-24; Fanny Rice 25-27.——BURBANK THEATRE (Fred. A. Cooper manager): The burglar week ending 20 to good business. Charles McCarthy's One of the Bravest 21-27.——ITEMS: Will Wheeler, business manager for Patti Rosa, is in town with the same curl to that elegant moustache and the genial manners that make him always so welcome.—McKee Rankin and Lionel Grover were tendered a joint benefit at the Los Angeles Theatre 18. Many volunteers assisted and a neat sum was netted for the beneficiaries.—Manager Wyatt donated his house for the occasion.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): Charles Dickson in Admitted to the Bar 5; small house, occasioned, no doubt, by the intense cold weather. Notwithstanding the piece has been presented here twice before, Hoyt's A Trip to Chinatown drew crowded houses 12, 13. Barlow Brothers' Minstrels, return engagement, 16 to a fair house.——CLUNIE OPERA HOUSE (Todd and Ward, managers): The stock co. week of 8 in Black Crook to excellent houses. The French Spy 15-20.——ARMORY HALL (Dailey and Thomason, managers): The New York Stock co. are repeating their former successes, and attract large audiences nightly.——ITEM: Cold coming to this city may no longer fear being half frozen during their performances as has been the case heretofore during some of our damp Winter weather. The proprietor of the Metropolitan has placed two heaters in the house, one for the stage, the other for the auditorium, with a most satisfactory result.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Fanny Davenport in Sardou's Cleopatra Jan. 16, 17; S. R. O. Excursion trains brought in large theatre parties.

CONNECTICUT.

BRIDGEPORT.—GRAND OPERA HOUSE (Jennings and Belknap, managers): Justin Adams' Opera co. sang Bohemian Girl 16, Mascotte 9, and Pinafore and Suicide Club 20 to increasing business. The co. was sufficiently strong vocally to atone for a small chorus. The Suicide Club—a travesty musical comedy—was their best presentation and of great local interest since Bridgeport was the home of the original Suicide Club. Fay Foster Burlesque co. 29-31; Charles Cowles in The Baxters Feb. 1-3; The London Sports 5-7.——PARK CITY THEATRE (Walter L. Rossland, manager): A monster audience greeted Jefferson, Klaw and Erlanger's Country Circus 22; the approach to the balconies had to be closed before "curtain rise" and further admittance refused. Blanche Waist and Hayman and Frohman's co. in Aristocracy had close to four figure receipts 23. Unbounded applause. Stoddard's opening "India" lecture 24 was packed, and he was enthusiastically received. Rice's Prince Kam 25; Marie Jansen in Delmonico's at Six 27; John L. Sullivan 29; Primrose and West's Monte Carlo 1.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lowd, manager): A charity concert was given Jan. 20 at which all local musical societies participated and a large sum was realized. Rice's Venus 22, 23; tuneful, beautifully staged and costumed, delighted large audiences. Standing room was at a premium when the curtain rose on the Elks' Minstrel first part 24, and they were greeted with a storm of applause. The first part was given by members of the lodge only. The olio was confined entirely to professionals, and included Ward and Vokes, Kelly the Rolling Mill Man, Harry LaRose, Rafford and Montell, and Musical Dale, the greatest olio ever seen in a provincial town. The lodge realized over $1,500.

WILLIMANTIC.—LOOMER OPERA HOUSE (I. H. Gray, manager): Alexander Salvini co. to good business Jan 17. George Wilson and Gorman Brothers' Minstrels allied with Primrose and West's Comedy co. will present Monte Carlo 29. Side Tracked 31. John L. Sullivan and his co. will present That Man from Sioux.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Salvini in the Three Guardsmen Jan. 15 to an immense house. His support was excellent, and in all respects it was one of the most satisfactory performances of the season. Bill Nye and William Hawley Smith 22; small house. Nye is very droll and Smith is very clever. Rice's co. in Venus 24 will play to a packed house as the advance sale has been enormous. Country Circus 26; The Hustler 29.——OPERA HOUSE (Alf. T. Wilton, manager): Edgar Selden's Will o' the Wisp 22, 23; good business.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Country Circus Jan. 23; crowded house. The entire house was sold out in two hours for the Camille D'Arville Opera co. 26. The Prodigal Father and Maggie Cline next.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale, manager): Country Circus, matinee and evening Jan. 24; fair business. Hoss and Hoss 29.

MIDDLETOWN.—THE MIDDLESEX: The Country Circus delighted an audience that packed the house Jan. 25.

WATERBURY.—JACQUES OPERA HOUSE: The George A. Baker Opera co. commenced a four nights' engagement Jan. 22. Boccaccio, Bohemian Girl, Patinitza, Falka and Faust were given to large and well-pleased audiences.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Blue Grass gave general satisfaction to a fair house Jan. 16. A fashionable audience attended a benefit given 19 to W. J. Cummings, late member of the Alabama co., who broke his leg while bathing at the Sub-Tropical last October. Alvin Joslin 23; Lillian Lewis 26, 27.

TAMPA.—CASINO (E. P. Abern, manager): Gorton's Minstrels Jan. 16; good house. The Four Rogers Sisters (Baby Ruth) co. 18-24; fair business. Return of Little Mabel Paige from Key West 29; Ovide Musin Concert co. 30; return of Gorton's Minstrels from Key West and Havana 1; Charles Townsend Dramatic co. 5-7; Francis Labadie in Faust and Ingomar 9, 10.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Mendelssohn Quintette Club Jan. 16; appreciative audience. George W. Monroe presented his musical comedy, My Aunt Bridget, to a big house 19.

GEORGIA.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. T. Glover, manager): The Blue Grass co. Jan. 17; small but fashionable audience. Charles L. Davis in Alvin Joslin 20; light business.——ITEM: The present management of the Opera House will retire in a few days. Messrs. Dunn and Flood, two of this city's most enterprising young business men, will assume charge of L'Arioso Opera House. "Yes," said Mr. Dunn to your representative, "we will make things lively, and book but one co. a week, and a good one it must and shall be. THE MIRROR will be our official organ."

SAVANNAH.—THEATRE (T. F. Johnson, manager): Tavary Operatic Concert co. gave one of the best concerts ever given before a Savannah audience to undeservedly light business Jan. 17-19. Blue Grass 18; fair business. Ovide Musin Concert co. delighted a good-sized audience 27. Musin is quite a favorite here. Lillian Lewis in Good-bye Sweetheart to good business 24.

ROME.—OPERA HOUSE: Lillian Lewis afternoon and night Jan. 15; good business. Skipped by the Light of the Moon 22.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Lillian Lewis Jan. 19, matinee and night; both performances gave satisfaction to crowded houses. Blue Grass 22, matinee and night; fair houses. Warde-James 30.——ITEM: Good-bye, Sweetheart was presented for the first time in Augusta at the Grand by Lillian Lewis. One of the strongest pieces ever played by Miss Lewis was the verdict.

THOMASVILLE.—GRAND OPERA HOUSE (T. L. Spence, manager): Charles L. Davis in Alvin Joslin Jan. 19; good house. Receipts, $700.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (J. S. Flaherty, manager): Lost in New York Jan. 15; fair house; very pleasing performance. Felix Morris in A Game of Cards, and The Paper Chase 17; good house; a very fashionable audience very well pleased. During the entr' acte the Grand Opera House orchestra, under the leadership of Prof. Theo. Martin, played for the first time, "The Cavalry Charge," by Lueders, and were compelled to respond to an encore. A Brass Monkey 19; good business. George F. Marion, as Jonah, made a hit and received two curtain calls.——RAPIER'S THEATRE (Gus Rapier manager): Rip Van Winkle 15-17; fair business. Mine 18, 19-20; good business.

AURORA.—EVANS' GRAND OPERA HOUSE (Fred. Schuckler, manager): Silver King Jan. 16; good performance to a small house. Black Crook pleased the largest house of the season 17. A Turkish Bath 27.

CAIRO.—NEW CAIRO OPERA HOUSE (Sol. A. Silver, manager): Rhea in Josephine played to splendid business Jan. 16. Vernona Jarbeau in Starlight pleased a well-filled house 22.

PEKIN.—TURNER OPERA HOUSE (Charles Duisdieker, manager): Fitz and Webster in A Breezy Time gave a very good performance to a large house Jan. 22. The Rubenstein Demarest Concert co. 26; Vendetta 29.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): New Orleans University students Jan. 20-27 opened to light business. Black Crook 30.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): James O'Neill gave Monte Cristo to one of the largest audiences of the season Jan. 15. Frank Jones in Our Country Cousin 17; large and well-pleased house. The London Belles Big Burlesque co. 20; good-sized audience. Gloriana with Emily Bancker in the leading role 22; advance sale is excellent. Frank Daniels in Little Puck 2.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Fitz and Webster in A Breezy Time, Jan. 20; one of the best houses of the season; good performance.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): A. G. Field's Minstrels gave the most satisfactory performance of the season to S. R. O. Jan 16. The John Stapelton Comedy co. gave three performances to light business 18-20.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulhain, manager): Black Crook Jan. 20; largest business of the season. Paul Kauvar 25; Pay Train 30. Wilbur Opera co. 22 cancelled.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): A Turkish Bath Jan. 17; fair house. The Silver King 18; good co. and pleased a large house 22. Incog 2; Faust 3; Julia Marlowe 8.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Felix Morrison in The Old Musician and The Paper Chase Jan. 15; excellent performance. John Stapleton's co. opened a four nights' engagement 22, at popular prices to good business. The Vendetta 1; Black Crook 2, 3.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Comp's Horse Show Jan. 16-20; fair business. A Breezy Time 24; good house. Spider and Fly 27; Primrose and West 30; Carleton Opera co. 31.

INDIANA.

HUNTINGTON.—OPERA HOUSE (V. E. Rosebrough, manager): True Irish Hearts Jan. 18; good business.——ITEM: Contracts have been let for the construction of a new railroad from Chicago to Cincinnati, and the shops will be located here. This will give us three railroads. Good cos. can get big houses here.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. Mcinnis, manager): Two Johns Jan. 22; fair business. Alabama 23; large audience. Trip to Chinatown 29.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): The County Fair Jan. 17; crowded house. The White Slave 18; fair business. True Irish Hearts 20; good house; fair performance. Alabama 25.

ELWOOD.—OPERA HOUSE (P. F. O'Brien, manager): The White Slave Jan. 20; large and appreciative audience.

EVANSVILLE.—GRAND (Venneman and Groves, managers): Rhea as Josephine gave a strong interpretation of the character. Her enunciation is markedly improved since her last appearance here. Little Tycoon 23.——PEOPLE'S (Venneman and Groves, managers): A Brass Monkey packed the house 21; performance excellent. A Cracker Jack, return engagement, 28.——EVANS' HALL: Genevieve Johnston Bishop 22; Spy of Atlanta 24-27; both under private auspices.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): Hanlon Brothers' Fantasma was presented to S. R. O. 18. The scenery was the finest ever seen here. Hoyt's A Brass Monkey, with George F. Marion as Jonah, to a light house 26.——ITEM: Business since the first of the new year is steadily getting better, and the outlook for the rest of the season is encouraging.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Pete Baker was booked for Jan. 16, but failed to materialize. The Danger Signal 26; Paul Kauvar 30.——SCHWARTZKOPF'S HALL (J. G. Schwartzkopf, manager): Leonzo Brothers 22-24; light business.

BRAZIL.—MCGREGOR OPERA HOUSE (Will A. Miller, manager): Enemies for Life Jan. 19; fair house. The Danger Signal 27; large advance sale.

IOWA.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Tuxedo Jan. 19, 20; good business. Dr. Bill 22; fair business. John T. Kelly 23; Wang 26, 27; Charles Dickson 29; Spider and Fly 1; Fantasma 2, 3; Mr. and Mrs. Kendal 5.

DECORAH.—GRAND OPERA HOUSE (C. I. Weiser, manager): Lost Paradise Jan. 22. Milton and Dolly Nobles in The Phœnix 1.——STEVEN'S OPERA HOUSE (George Huggins, manager): May Bretonne 29-3.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): A large and brilliant audience enjoyed the absurdities of A Brass Monkey Jan. 17. George Marion as Jonah, and Jennie Satterlee as Baggage, created a favorable impression. Rice, Wolford and Sheridan's co. in repertoire of melodrama 18-20 to good business. The leading lady, Mamie Sheridan, is a favorite here, having played leads in Chamberlin and Barnyditt's Columbian co. of last season. The Alaska Esquimaux, eleven in number, gave four exhibitions 23, 24 to fairly good business at reduced prices. Lost Paradise 26; Country Cousin 27; Black Crook 28.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (R. O. Simmons, manager): Tuxedo, with Hughey Dougherty's Minstrels, drew a good house and gave splendid satisfaction Jan. 17, followed by Black Crook 22, to one of the largest houses of the season. Wang 25; Spider and Fly 30; Primrose and West's Minstrels 31.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): Kimball Opera and Corinne co. Jan. 21; good business. Tuxedo 24; Field's Minstrels 29.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): McGibeney Opera co. Jan. 22; S. R. O. Andrews' Opera co. 25; Will o' the Wisp 27; The Burglar 7; Corse Payton 12-17.

CHARLES CITY.—HILDRETH OPERA HOUSE (May and Despres, managers): Benedict's Fabio Romani Jan. 17. Walter Lawrence as Fabio Romani elicited applause from a large audience. Wilson Comedy co. 22-27. Milton and Dollie Nobles in The Phœnix 2.

DUBUQUE.—THE GRAND (William T. Roehl, manager): Hoyt's comedy, A Brass Monkey, was presented to a packed house Jan. 16. Black Crook 19, 20; good house 19, but, owing to the stormy weather, the afternoon and evening of 20 to light business. Col. R. G. Ingersoll 23; Gloriana 24; Fantasma 25, 26.

OTTUMWA.—GRAND OPERA HOUSE (Ed. M. Dobyns, manager): Tuxedo Jan. 16; immense business. Fannie Hill's Burlesque co. 20; good business.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Hall-Crowell co. week of 15-20; full houses.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Tuxedo gave a very good minstrel farce-comedy performance Jan. 18 to big business. Milton sobles 27; Spider and Fly 31.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Corinne in Hendrix Hudson Jan. 19, 20; S. R. O. both nights.

KANSAS.

ATCHISON.—THEATRE (E. S. Brigham, manager): One of the largest houses of the season witnessed Lewis Morrison's Faust Jan. 16. Porter J. White as Mephisto displayed marked ability, and the audience was well pleased with him. White here Mr. White was the guest of his uncle, Mr. Gaffney, a prominent business man of the city. The Carleton Opera co. sang Nanon to a fair audience 18. Atchison theatregoers had not forgotten their disappointment by Carleton several years ago, when by solicitation a full house at advanced prices was guaranteed him, and he himself would not condescend to sing at that engagement. Even this time there was a disappointment. Carleton sang and his co. were fair; but a lack of adequate properties prevented a first-class production, which the audience expected to witness. 'Tis this kind of treatment that ruins business of good attractions in one-night stands. Milton and Dollie Nobles drew only a small audience 20.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): W. T. Carleton Opera co. in Fra Diavolo to fine business Jan. 15. Milton and Dollie Nobles in The Phœnix to good business 21.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Jonnson, manager): The Empire Theatre co. closed a good week's engagement Jan. 20. They appeared in a repertoire of plays embracing Michael Strogoff, The Golden Giant, Little Lord Fauntleroy, and After the Ball. After the Ball, as presented by this co., is almost an exact reproduction of R. E. Graham's successful play of this name.

JUNCTION CITY.—OPERA HOUSE (A. P. Trott, manager): Andrews' Opera co. Jan. 9; good business. Sahara's Minstrels 10; slim house.

FORT SCOTT.—DAVIDSON OPERA HOUSE (Harry C. Ernica, manager): By Wits Outwitted Jan. 16; fair house. Gus Williams 2-3; fair house.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, manager): Lewis Morrison's No. 2 co. in Faust drew a good house Jan. 15, and presented the piece in a very satisfactory manner. The Carleton Opera co. in Nanon met a warm reception 17, and gave a very pleasing performance. Milton and Dollie Nobles in The Phœnix met their old friends and many new ones 19, and pleased all in their very careful presentations of their respective parts, surrounded by a good co. Fanny Davenport, James O'Neill, and Charles Dickson are the next attractions.——CRAWFORD OPERA HOUSE (O. T. Crawford, manager): The Flints, mesmerists and hypnotists, still continue to draw large houses up to 21, on which date they left the city, closing a three weeks' engagement to very good business.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Dark week of Jan. 15-20.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): W. A. Mahara's Minstrels Jan. 16, top-heavy house. Si Perkins co. 18; good business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Bright Idea co. matinee Jan. 17; Clara Morris 18; good house. Power of the Press 19, matinee and evening, 20. S. R. O. first two performances; good house the last. Hoyt's A Trip to Chinatown 22; S. R. O.; everybody pleased.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Little Tycoon Opera co. Jan. 15; S. R. O. Lea Van Dyck left the co. here. R. E. Graham in After the Ball 18 to fair business.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): R. E. Graham and a well balanced co. presented After the Ball to a good-sized audience Jan. 19. Lost in New York 20; Pay Train 1.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Little Tycoon Opera co. tested the capacity of the house Jan. 22; audience well pleased. Henshaw and Ten Broeck in The Nabobs 29.

MT. STERLING.—GRAND OPERA HOUSE (J. F. Tabb, manager): The Imperial Merrymakers Jan. 15 to poor business. Deming Minstrels 26.——OPERA HOUSE AUDITORIUM (J. M. Best, manager): Newton and Daniels All-Star Comedy co. in repertoire 15-20: Celebrated Case, Divorce, Guilty Without Crime, Heir at Law, Condemned to Death, and The Missing Will; good business.——MASONIC TEMPLE (J. M. Conroy, manager): Dark 15-20.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): The Power of the Press was well received by a large house Jan. 17. A Trip to Chinatown to a full house 19. Sweet and Decourcey gave a very poor show 22 to an extremely top-heavy house. Vernona Jarbeau 26; Little Tycoon 27; Mrs. Tom Thumb 30; Railroad Ticket 31; In Old Kentucky 6.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: Georgia Minstrels (Richards and Pringle's) gave a performance Jan. 19 to S. R. O. Arlington's Minstrels billed for 27. Dewey Heywood Concert co. 1, benefit High School Building fund.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (C. C. Tukesbury, manager): Side Tracked Jan. 20; miserable performance. Marie Wainwright in The Social Swim 25; big business. Mr. and Mrs. Oliver Byron in The Heart of Africa 29 and in The Plunger 27. The Foresters of Lewiston, Me., will give the burlesque, Mr. Mikado, 29, 30.——ITEMS: The House on the Marsh booked for 22, and A Soldier of Fortune 26, were both canceled.—Bill Nye and William Hawley Smith are booked here in February.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): W. M. Paul's Theatre co. Jan. 29-3.

MARYLAND.

FREDERICK.—OPERA HOUSE (Frank B. Rhodes, manager): Donald Downie's illustrated lecture Jan. 22 to empty chairs. Damon and Pythias, by home talent, 25; Walter Sanford's Struggle of Life 26.——ITEM: Donald Downie was booked here for three nights. Manager Rhodes canceled after the first night.

ANNAPOLIS.—OPERA HOUSE (William Sims, manager): Prof. C. A. Zimmerman, bandmaster Naval Academy, piano recital Jan. 15 to a large and well-pleased audience. Walter Sanford's Struggle of Life 25, 24; Archie Boyd in The Country Squire 29.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Donald Downie's Stereopticon Views Jan. 18 20; very small business.——HOSE OPERA HOUSE (F. A. Heard, manager): Darlstown Minstrel and Comedy co., composed of local talent, including Milton Hawkens, Archie Sands, and Scott Bowers, 15-20; good business.——DEATH: Charles A. Futterer, youngest son and only child of Manager Charles M. Futterer, died Jan. 19, aged twenty-three years. F. A. Futterer, his brother, died two months ago.

CUMBERLAND.—ACADEMY OF MUSIC (John Staul, manager): The Mellville co., at 10-20-30, opened a week's engagement 22. Light business.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John F. Cosgrove manager): The Black Crook finished their week's engagement Jan. 20, playing to large houses. Thomas W. Keene, as Richard III., was greeted by a crowded house 22. Marie Jansen, in Delmonico's at Six, delighted a large audience 23. Marie Wainwright 24; Peck's Bad Boy 27.——MUSIC HALL (Thomas and Watson, managers): The stock co. in Among the Pines did a good business week of 15 20.——BIJOU THEATRE (Ed. C. Bascom, manager): The Lyceum Vaudeville co. filled the week of 15 to fair business.——ITEMS: Julia Bachelder, of Little Em'ly co., spent last week in town.—Wilhelm Heinrich, of New York city, gave an instructive song recital to a fair house 22.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): The Camille D'Arville Opera co. in Venus packed the house to the doors Jan. 20. Monte Carlo 25; G. A. Baker Opera co. 26, 27; Trinity Glee Club 31.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Side Tracked Jan. 20; The Prodigal Father 8.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Boston Grand Opera House co. presented William Mestayer's new comedy, Sappho, Jan. 17 to a fair audience. Reeves' American Band 18 drew a large house. Peck's Bad Boy did its usual good business 20. Johnny Welsh, a Fall River Boy, is with the co., and received a rousing reception. Marie Wainwright, with capable support, appeared in The Social Swim to poor business 22. Thomas W. Keene gave his superb impersonation of Louis XI. before a fairly good-sized audience 23. Bill Nye and William Harley Smith drew a large audience 24, they being the fourth attraction in the Y. M. C. A. course.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Sappho, the new comedy by William A. Mestayer, was presented Jan. 20 by the Boston Grand Opera House co. to a large and fashionable audience. The comedy is quite funny, and will probably be a success.——ITEM: The funeral of Frank E. Hewitt was under the auspices of the Haverhill Lodge of Elks. The flowers were very beautiful. Mr. Hewitt was a member of the Actors' Fund and the Theatrical Mechanics' Union.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Colonel Robert G. Ingersoll delivered a lecture, his subject "Abraham Lincoln," to a large and enthusiastic audience Jan. 17. The Rooney Comedy co. gave a good entertainment to a fair house 22. Marie Wainwright, supported by a good co., presented a poor play to a large and disappointed audience 23.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Thomas W. Keene in Richard III. Jan. 18; large house; good performance. The Boston Grand Opera House co. presented their new play, Sappho, 19 to fair business. The Rooney Comedy co. gave a pleasing performance to a good-sized audience 20. Marie Jansen 24; Marie Wainwright 26; The Country Circus 1.——ITEMS: Paine and Collins' new opera, The Automaton, will be produced at the Opera House 30 by local talent.—Bill Nye and William Hawley Smith appear at the City Hall 25.

FITCHBURG.—WHITNEY'S OPERA HOUSE (Geo. E. Sanderson, manager): The Voodoo Jan. 18; good business; audience well pleased. Thomas W. Keene in Richelieu 20; good-sized audience; excellent performance. Hoss and Hoss 3.

WILFORD.—MUSIC HALL: Maggie Cline in The Prodigal Father 2.——ITEM: The many friends of Therese McCarten, who is leading lady with A Dark Secret co., now touring the West, will be pleased to learn that she is making a decided hit, and her success as an actress is already assured.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Prince Kam Jan. 18, 19; crowded houses; performance excellent. Thomas E. Murray in The Voodoo 20; light business. Colonel Robert G. Ingersoll lectured to a crowded house 22. Primrose and West's Monte Carlo to fair business 23; performance good. Beckstader's Minstrels 24; light house.——ITEMS: The Voodoo co. suspended their tour for two weeks after their performance here 20 on account of continued poor business.—Henry J. Sayers will retire from the management of Monte Carlo as soon as Primrose and West find a successor. He is going to Europe in search of attractions for prospective productions.—The Chapman Sisters, dancers, rejoined this co. at Pittsfield, Mass.; also Fern Melrose, balladist, met the co. at New Haven.—Mr. Sayers' new waltz song, "The Bird's Message," is being sung nightly by Mlle. Debrimonte. It is very tuneful.—There was a stage wedding at the Parlor Theatre last Saturday afternoon, after the matinee, and, as it was announced in advance, it crowded the little theatre. Walter Brown, of the team of Brown Brothers, dancers, wedded Jennie Wise in a serio-comic way and with novel stage effects. The musical team of the co. played Mendelssohn's "Wedding March" on accordeons in imitation of a church organ, and the little Fieldings sang "The Marriage of the Lily and the Rose," after which the ceremony was performed by Justice of the Peace McCartney, who was vociferously applauded. A question has now arisen as to the legality of the marriage, as Justice McCartney is not a resident of the city.—A funny incident of Colonel Ingersoll's stay here was his admonition of a Celtic waiter at the Massasoit House (a Catholic) to beware of the pitfalls of the Baptist faith.

TAUNTON.—NEW TAUNTON THEATRE (Harry F. Jordan, manager): Thomas W. Keene gave a

masterly presentation of Richard III. Jan. 24 to a large and well pleased audience.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Marie Wainwright Jan. 19 in A Social Swim; large audience. Jane 20; fair audience. Peck's Bad Boy 22; large audience.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (S. W. Langford, manager): Jennie Holman, supported by J. Harvey Cook, Jan. 15 20 to fair business.

GREENVILLE.—OPERA HOUSE (S. W. Langford, manager): Nosa Jollities Jan. 11; good house. Performance excellent.—ITEMS: Jennie Holman opens a week's engagement in Inside Track 20.—I have just learned some names that ought to be added to Mr Hall's soubrette list They are Lilly Laurel and Dorothy Dearborn.

JACKSON.—ROBINSON'S OPERA HOUSE (S. W. Langford, manager): Rhea as Josephine Jan. 15; full house. Camille 20; good house.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Girl I Left Behind Me Jan. 10; largest audience of the season; very satisfactory performance. The Devil's Auction 13 came with a bright new dress and an improvement over its former presentation here. The Silver Moth dancer in the third act was especially fine.

CROOKSTON.—The Grand Opera House has been dark for a month, but has changed management, Frank E. Hertz assuming control.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Red Wing local talent Jan. 18; two heavy house. Professor Roche in Hypnotism 22-27.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): The Spider and Fly Jan. 22 to a fairly good house. Ole Olson booked for 26. The Lyceum is dark.

MICHIGAN.

GRAND RAPIDS.—POWERS' OPERA HOUSE (W. H. Powers, manager): The Brothers Byrne in their acrobatic comedy, 2 Bells, drew fairly well Jan. 18. Daniel Frohman's co. of players, including Maud Harrison, J. B. Polk and Owen Fawcett played Sardou's Americans Abroad 24 before a very large audience. De Wolf Hopper 27; Alabama 30.—GRAND (O. Stair, manager): R. L. Scott, with fair support, did a satisfactory business with Chip o' the Old Block this week. Samson, the strong man, is a special feature of the performance.—ITEMS: Patti will sing at Lockerby Hall, but the date is as yet unsettled.—The Wilbur Opera co., which plays at the Grand two weeks beginning 28, are resting this week in this city.

JACKSON.—HOWARD OPERA HOUSE (F. W. Blair, manager): Brothers Byrne in 2 Bells Jan 15; one of the largest houses of the season. The County Fair 22; A Dark Secret 25; American Vaudeville co. 27.

LANSING.—BALDY'S OPERA HOUSE (James T. Baird, manager): Living Whist, a decided novelty, by a local cast under the direction of Prof. Sedina, to good houses Jan. 18, 19. The Lyceum Comedy co. in Americans Abroad had a fair attendance 22 The County Fair 23; good business.—ITEM: Una Abell, of the Lyceum co., was the guest of her cousin, Mrs. K. B. Blair, during her stay here.

SAGINAW.—SALISBURY'S OPERA HOUSE (P. Ed. Eddie, manager): The house has been dark for some time. Mattie Vickers in A Circus Queen Jan. 29.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Chip o' the Old Block Jan. 15; small house. Charity Concert 16; receipts $260; Opera House deserted. 2 Bells 19; large audience. American Vaudevilles co. 26; Herrmann 27; Power of the Press 5.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Chip o' the Old Block Jan. 16; good house. The Brothers Byrne in 2 Bells to S. R. O. A Dark Secret 20.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A medium-sized audience greeted The County Fair Jan. 22. Daniel Frohman's co. presented Americans Abroad to a fair sized audience 23.—GRAND OPERA HOUSE (Wolf Brothers, managers): La Tosca Vanity co. gave about as poor a performance as can be imagined.

MISSOURI.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Rutledge Dramatic co. Jan. 15-20; very light business.

NEVADA.—WOOD'S OPERA HOUSE (H. S. Mitchell, manager): Gus Williams in April Fool Jan. 17; good sized audience.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Swedish Quartette Jan 20; poor business. Bright Idea booked for 31 canceled.

CARTHAGE.—GRAND OPERA HOUSE (H. C. Agnew, manager): Gus Williams in April Fool Jan. 18; good business. Hennessy Leroyle's co. in By Wits Outwitted 20; fair business.

LOUISIANA.—PARK'S OPERA HOUSE (E. A. Parks, manager): Fast Mail Jan. 18; fair business. London Gaiety Girls 19; poor business.—BURNETT OPERA HOUSE (J. J. Shaw, manager): Power of Gold 19; fair house.—ITEM: The London Gaiety girls co. were attached for hotel bill and advance agent's salary while here. A benefit performance was given 20 which helped the co. on tour.

ROBERTS.—THESPIAN OPERA HOUSE (C. E. Gross, manager): Paragon Theatre co. Jan. 15 20; large and well-pleased audiences. Preciosca, opera by home talent, 26.

MEXICO.—FERRIS GRAND OPERA HOUSE (P. F. Herd, manager): Power of Gold Jan. 20; good performance to a fair house. Swedish Quartette 25. Midnight Alarm 29.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray manager): Milton and Dolly Nobles in The Phœnix Jan. 12; good house. Faust 19; full house.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Morrison's Faust Jan. 18; full house; fair performance. Barlow Brothers' Minstrels 25; McGibney's Opera co. 31

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (S. E. Reynard, manager): Lewis Morrison's Faust Jan. 20; good business.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): Milton Nobles revived The Phœnix Jan. 16 and gave an excellent presentation with appropriate scenery. The largest house of the season greeted Lewis Morrison's Faust 17, standing room being at a premium and many turned away. Trip to Chinatown 19 also had a packed house. Corinne in Hendrik Hudson 20, 22; McFee of Dublin 23; James O'Neill 25; Tuxedo 26; Wang 27; Barlow Brothers' Minstrels 30; Al. G. Field's Minstrels 31.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Milton Nobles in The Phœnix to a crowded house Jan. 17. Corinne in Hendrik Hudson 22; Barlow Brothers' Minstrels 31.

NEW HAMPSHIRE.

PORTSMOUTH.—OPERA HOUSE (E. A. Mitchell, manager): Side-Tracked drew a fair house Jan. 18.—MUSIC HALL (J. O. Ayres, manager): Ullie Akerstrom 29, 31.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Side-Tracked pleased a fair-sized audience Jan. 17.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel William H. Morton, manager): Alexander Salvini played to large and fashionable audiences during the week of Jan. 22-27. Mr. Salvini presented three plays, The Three Guardsmen, Zanar, and Ruy Blas, and in each was heartily applauded for his splendid acting. Francis Wilson in Erminie 29-3.—JACOBS' THEATRE (H. W. Tobin, manager): Charles A. Gardner drew good houses in his new comedy-drama, The Prize Winner, 22-24. The Hustler drew large audiences 25-27. The Police Patrol 29-3.—WALLACK'S OPERA HOUSE (Frederick Wachman, manager): The London Theatre co. delighted the audiences at this house with its merry fun 22-27. Sam Devere's Big Boom 29-3.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The Manola Mason co. gave a good performance of Friend Fritz to a fair house Jan. 20. The five-act drama, Damon and Pythias, was given before a good house for the benefit of the local lodge of the Knights of Pythias on 24. The co., which was a special one, was headed by J. Leslie Gossin, assisted by Lodusky Young, Charles W. Sutton, L. N. Grover, William H. Young, George H. Drake, P. A. Nannery, F. L. Davis, E. Fisher, C. Williams, Marie Dudley, and Violet Fisher. Aristocracy 27; Kellar 3.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The fair attendance that witnessed The Police Patrol Jan. 19 was well pleased with the performance. The Wicklow Postman gave a splendid performance 20; large audience. Richard Mansfield produced Beau Brummell 22 before a good-sized audience. The play was well received, and Mr. Mansfield received two curtain calls. The Hustler as usual played to a very satisfactory house 24. Nelly McHenry 3.

NEW YORK.

HARLEM.—The Lilliputians began a second engagement at the Harlem Opera House Jan. 22 in A Trip to Mars. The theatre was well filled and the audience appreciative. Alexander Salvini 29-3.

ALBANY.—LELAND OPERA HOUSE (H. P. Soulier, manager): Primrose and West's Monte Carlo Jan. 19, 20. George Wilson was clever, but his support was poor. Business fair. Annie Ward Tiffany in Lady Blarney 22-24; audiences large and well-pleased. The Crust of Society 25; The Tornado 26, 27.—GAIETY THEATRE (Thomas Barry, manager): American Burlesque co. 15 20; Rose Hill Polly co. 22 27; crowded houses. Early Birds 29-3.—ITEM: The walls of the Albany Theatre have been razed and the lot cleared. Further plans await the award of the insurance appraisers. The loss was total.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Dark Jan. 22-27.—COOK OPERA HOUSE (H. R. Jacobs, manager): A Flag of Truce was presented before large and well-pleased audiences 22-27. N. S. Wood 29-3.—ACADEMY (L. C. Cook, manager): The Vendetta attracted fairly good business 22-27. The co., with a few exceptions, acted their roles commendably. We and Jack 29-3.—WONDERLAND MUSEE (J. H. Moore, manager): Large audiences were well pleased at the excellent features presented there by the new management 22 27. Continuation of vaudeville 29-3.—ITEM: Your correspondent received a very pleasant call last week from Colonel Joseph N. Chenet, of the Park Opera House, Erie, Pa.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Mabel Eaton in La Belle Russe drew lightly Jan. 18-20. Felix Morris displayed his wonderful versatility in a repertoire of sketches 22, 23 to large and fashionable audiences. Among those presented was The Vagabond, by Forbes Heermans, a local author, which was received with great enthusiasm, and calls for the author, who bowed his acknowledgments from a box.—WIETING OPERA HOUSE (Wagner and Reis, managers): The White Squadron was well attended 19, 20. Lady Windermere's Fan drew a large house 21. Fencing Master 22; A Temperance Town 23.—H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Under the City Lamps to light attendance 18-20. The Tornado drew fairly 22-24; N. S. Wood 25, 27.—ITEMS: Percy Kingsley, a local Thespian, who is stage manager of The White Squadron, was warmly greeted by his many friends.—John T. Burke, of the same co., was entertained at the Melpomene Club 19.—The Alhambra Musee Theatre was inaugurated 22, over two thousand people being present. It is under the management of H. C. Rehn, and contains a curio hall and theatre. The principal attractions in the latter this week are: Cyrene, the dancer, and G. L. Gregory's Humpty Dumpty co.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): Ole Olson drew a fair-sized audience Jan. 15; good performance. The Crust of Society 26; Limited Mail 29; Cleveland's Minstrels 30.—ITEMS: Lee's popular-price theatre has been closed since Dec. 20, and Manager Lee has left town.—Tony Farrell's My Colleen co. arrived in this city by special train from Thousand Islands early Sunday morning, and stopped over here till Monday.—Frank E. McNish is with the co. Mr. McNish stated that at the end of the present season he would retire from the stage and locate upon his farm at Binghamton.—Mrs. Benedict, wife of the manager of the Van Curler, is prostrated with illness.—A special train bearing The Flag of Truce co. passed through this city on its way to Rochester on Monday.—The profession when in this city can always find THE MIRROR on sale at Foster Brothers and O'Neill's news rooms.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Joshua Simpkins Jan. 17; S. R. O.; well-pleased audience. Arthur Sidman in the title role of Joshua Simpkins is a favorite with Batavia theatregoers. J. E. Toole in Killarney and the Rhine to an appreciative audience of fair proportions 22. Mabel Eaton in La Belle Russe 29.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Mark Murphy presented O'Dowd's Neighbors to fine business Jan. 19, 20. N. S. Wood in Out in the Streets to good houses 22-24.—RAND'S OPERA HOUSE (Gardner Rand, manager): Duff's Opera co. drew a good house 20. Philemon and Rancis and King Rene's Daughter were the operas presented. The Colonel, by local talent, to a big house 22.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. R. Sweet, manager): The George A. Baker Opera co. closed a week of good comic opera to good business 20. Lew Docksdader's Minstrels drew a large audience 22. Sadie Hasson 23; Limited Mail 25; Aristocracy 29.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Joshua Simpkins Jan. 20; big business. Tim the Tinker 3; Tornado 6; Waifs of New York 10.

LYONS.—OPERA HALL (Fred Chamberlin, manager): Clifton Mallory's New England Home Jan 26. 27; benefit of Red Men.—ITEM: Your correspondent spent the week of 15 at Auburn, N. Y., the guest of Walt Whitman, of the Kittie Rhoades co. Manager Ward, of this co., reports good business.

WATKINS.—LOVE'S OPERA HOUSE (Leon Bamford, manager): Bates' Humpty Dumpty Jan 18; packed house. Thorn and Healy's Vaudevilles opened 22 to good business. The Burglar 7.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Punch Robertson closed a very successful week's engagement Jan. 20. A German Soldier 25. Local talent will produce Pinafore 26, 27.

PERU VAN.—SUFFRARD OPERA HOUSE (C. H. Sisson, manager): Humpty Dumpty Jan. 16; The Dazzler 19; both to fair business. Killarney and the Rhine 24.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): The Dazzler Jan. 18; large audience. J. L. Toole in Killarney and the Rhine 22; fair business. Mabel Eaton in La Belle Russe 24, under the auspices of the local lodge K. of P., drew a large and very appreciative audience. Hand Across the Sea 30; The Burglar 31.—ITEMS: The management of the Grand, Messrs. McKechnie and Mather, have been awarded a judgment of $50.67 in a suit brought for breach of contract against the firm of Gallagher and West.—The Colonel and I—who on Sept. 11 canceled their engagement here to play a week at Buffalo. This is but one of a number of such cases in which Managers McKechnie and Mather have succeeded in punishing offences of this nature and which should serve as a warning to others.

UTICA.—OPERA HOUSE (H. E. Day, manager): Charles Frohman's co. presented Lady Windermere's Fan Jan. 17 before a very large and highly representative audience. Felix Morris entertained a very large audience 24 with The Old Musician and The Paper Chase. A Temperance Town 25; Manola-Mason 27; Inro Pon 6; The Dazzler 9.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): On Jan. 22 Sadie Hasson in The Kentucky Girl to light business. Aristocracy 24; large and fashionable audience.—ITEMS: The Rudolph Ray and Huddleson Minstrels disbanded in Wappinger's Falls.—William Campbell, manager for A Kentucky Girl, is an old Newburg boy, and his several friends were very glad to see him.—John Whitehill, head usher since the house opened, has resigned, and William Parker has been advanced to the place.—Von Vonson 29; Henry Watterson for Y. M. C. A. benefit 31; The Girl I Left Behind Me 2; The Press Club Minstrels (local) for the benefit of charity 6.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Bell, manager): Ole Olson (No. 1) to good business Jan. 18.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Ole Olson attracted a large house Jan. 16. Lincoln J. Carter's Tornado scored a great hit in Cortland 18 giving satisfaction to a good house. One of the pleasing features was the absence of all song and dance business. A return date is requested.—ITEMS: The Opera House orchestra adopted "The Star Spangled Banner" as a closing piece for the first time in this city 18.—A Player's Club has been organized here under the management of E. S. Burroughs. The first performance will be 29, on which occasion Myrtle Ferns will be presented.—The Bubb and Bennett Comedy co. commenced a week's engagement 22.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Fields and Hanson's Drawing Cards Jan. 19; fair business. Charles T. Ellis in Count Casper 23; good house.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Lincoln J. Carter's Tornado Jan. 20; fair house. Performance gave satisfaction, especially the scenic effects.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The White Squadron Jan. 18; fair business. The Dazzler 20; packed house. A Pair of Kids 22; fair business. Cleveland's Minstrels 26; Salvini in The Three Guardsmen 6; Manola Mason in Friend Fritz 7.—OPERA HOUSE (H. L. Wilgus, manager): Bates Brothers' Humpty Dumpty 17; good business. Wilfred Clark in Tit for Tat 24; light business.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Maude Hillman closed a week's engagement Jan. 20 to fair business. Charles T. Ellis in Count Casper 19 to a large and well-pleased audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski manager): The Dazzler tested the capacity of the house Jan. 17 (return date). The White Squadron 26.

AUBURN.—SUTTIS OPERA HOUSE (E. S. Newton, manager): Kittie Rhoades' Comedy co. to good business week of Jan. 15-20. Paid admissions, 6,832. Elma Stratton, of Auburn, was well received, and upon her first appearance was fairly deluged with flowers. A Pair of Kids 23; good house.

PLATTSBURGH.—THEATRE (W. A. Browne, manager): Duff Opera co. Jan. 17 in Philemon and Rancis gave satisfaction to a moderate house. Tony Farrell in My Colleen to a large house 22. Professor John Reynolds, the mesmerist, week of 29-4.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): Bates Brothers' Humpty Dumpty Jan. 12; fair house and fair performance. Tony Farrell 26; good house and well-pleased audience Mabel Eaton 23 in La Belle Russe to a fine house; audience delighted.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Felix Morris Jan. 27; Bob Burdette 6; Stowe's U. T. C. 7.

YONKERS.—MUSIC HALL (John Bright, manager): Mason-Manola in Friend Fritz Jan. 19; good house. Aristocracy 22; performance excellent; crowded house. The Stowaway 30; The Girl I Left Behind Me 3.—ITEM: Business is picking up here.

COHOES.—CITY THEATRE (E. C. Game, manager): Daniel Kelly's co. in Outcasts of a Great City Jan. 20 to a light house. Mark Murphy in O'Dowd's Neighbors 22; fair house. Annie Ward Tiffany in Lady Blarney 25; Hi Henry's Minstrels 27.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Bates Brothers' Humpty Dumpty co. Jan. 19; large houses. Crust of Society 22; small business. A first-class co., with a poor play. The White Squadron, 23; fair house; performance much appreciated. Cleveland's Minstrels 25; Waifs of New York 26; Only a German 29; The Rising Generation 30; The Substitute 31; Robin Hood 1; Manola-Mason (Ellis benefit) 6.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Rice and Barton's Comedians 17 to big business. Tornado 19; fair house. Cornell Glee and Banjo Clubs 20; good-sized fashionable audience. The White Squadron 22; crowded house.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Local attractions.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): Daniel A. Kelly in The Outcasts of a Great City Jan. 19; good business. George Hoey's musical comedy, Keep It Dark 22, 23; fair-sized houses.—ITEM: Owing to the burning of the opera-houses in Albany and Mechanicsville Hi Henry's Minstrels, due at Town Hall 24, were obliged to cancel and take an Eastern trip, coming here later in the season.

HUDSON.—OPERA HOUSE (P. H. Kells, manager): Mark Murphy and Rose Kelly in O'Dowd's Neighbors Jan. 23 to a fairly good-sized audience. Sadie Hasson in A Kentucky Girl 25.

BALDWINSVILLE.—HOWARD OPERA HOUSE: Tony Farrell, who was to appear in My Colleen Jan. 20, failed to ring up on account of the small audience in attendance. Mr. Farrell said that he had lost enough money this season to run two cos. John E. Brennan in Tim the Tinker 25.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (T. P. Jerman, manager): Blue Grass Jan. 26; Richard Mansfield in Beau Brummell 27. The advance sale for Mr. Mansfield will be the largest of the season. Francis O'Brien, the clever advance agent of Blue Grass, was in the city last week, and reports good business. He is a hustler.—ITEM: Manager Jerman continues to make additions and improvements at the Academy, which were found necessary.

OHIO.

URBANA.—MARKET SQUARE THEATRE (C. O. Taylor, manager): Carroll Johnson in The Irish Statesman Jan. 20; pleasing performance; fair business. The Danger Signal 22; fair house. Stetson's U. T. C. 26.—ITEMS: Ralph Howard, late of Frank Mayo co., was here in advance of Blind Tom for 30.—E. Knapp has joined Carroll Johnson to go in advance.—Frank Beal, late of Fairies' Well 20., recently joined The Danger Signal co.—William Johnson, of the Carroll Johnson co., was struck on the head by a piece of scenery sustaining a severe scalp wound.—Will Robyn, of The Danger Signal co., has written a comedy entitled The Millionaire Tramp, which he is preparing for next season.—Lotta Emmons, serpentine and rainbow dancer, passed through 20 to join a co. at Cincinnati.—Lew Smyrigh, father of the vaudeville team of Clifford and Smyrigh, is dangerously ill. Mr. Smyrigh has been city bill poster for many years.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Walker Whiteside presented Othello to a large house Jan. 18, and gave satisfaction. He is quite a favorite here. Stetson's U. T. C. 24.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, lessees and managers): M. C. Goodwin Jan. 15 17; splendid business. Stetson's U. T. C. 18 20; fair business. De Wolf Hopper 22; S. R. O. Adelina Patti 23; S. R. O.; receipts, $7,000. The Girl I Left Behind Me 25 27; Brass Monkey 29-31; Marie Jansen 1-3; Lilliputian opera co. 5-7.

STEUBENVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager): Robert Downing in Salmon Jan. 16; fair house. Eugene Bair received a curtain call after the fourth act. Slavery Days 20; poor house.

URBANA.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Stetson's U. T. C. Jan. 15; standing room sold at reserved seat prices. Guy Brothers' Minstrels 19; fair house; performance good. Charles A. Loder in Oh, What a Night 26.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): Guy Brothers' Minstrels Jan. 18; fair business. Robert Downing 19; excellent business.—ITEMS: Treasurer Farnum, of Mr. Downing's co., while here arranged to give Tally-Ho in March.—Effie Ellsler 2.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): Reilly and Wood's co. gave one of the best vaudeville entertainments ever seen in this city week of Jan. 22-27. The acts were all new and uniformly good. Powers' Ivy Leaf 29; Marie Tempest 5; Jarbeau 6-8.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Fisher's Comedians in Just Landed did a satisfactory business Jan. 20. Ella Texarkanas is the best dancer seen here in years.

MT. VERNON.—WOODWARD OPERA HOUSE (H. Green, manager): De Mosse Family entertained a good audience Jan. 23.—STAR THEATRE: A good vaudeville co. is drawing big houses.

BELLEFONTAINE.—GRAND OPERA HOUSE (W. V. Marquis, manager): O. W. Roach, the author of The Miner's Wife and who is a Bellefontaine boy, presented his piece Jan. 20 to a large and delighted audience. The play gave satisfaction and with a few changes in the cast will make a success. He will go on tour the coming season.—ITEMS: T. L. Hutchins, who has been the manager for several seasons, has resigned, and W. V. Marquis has now entire control of the house. Mr. Marquis is a manager of experience.—Charles Horan, THE MIRROR correspondent at Lima, was the guest of friends here the past week.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Friends Jan. 27.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Phil Peters in The Old Soldier Jan. 19, 20; business fair. Stetson's U. T. C. 27.

CANAL DOVER.—BIG 4 OPERA HOUSE (Belter and Cox, managers): Schumann Concert co. Jan. 20; light house. C. A. Loder 27; Newton Beers in Lost in London 30.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Deshon Opera co. 15-17; good business. Spider and Fly 19; S. R. O. Stetson's U. T. C. 25; Dark Secret 31; Lost in New York 5; White Slave 13.

LANCASTER.—CHESTNUT STREET THEATRE (Neil McNeill, manager): Charles A. Loder in Oh, What a Night Jan 18 to good business. Marching Through Georgia 24.

CANTON.—THE GRAND (Cool and Stewart, managers): Spider and Fly co. (Western) Jan. 17; good business.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Deshon Opera co. Jan. 18, 19 in La Mascotte and Said Pasha to crowded houses. A Dark Secret 31.—ITEM: Frank French is now doing the advance for the Deshon Opera co.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Spider and Fly had a $5.00 house Jan 18. James Whitcomb Riley 22; good-sized audience. Stetson's U. T. C. 23; full business. American Vaudeville co. 31; Black Crook 2; Dark Secret 3.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): James Young Jan. 17, 18 in Hamlet and Richard III. drew good-sized audiences.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Guy Brothers' Minstrels gave a good performance Jan. 17 to a large house. Jules Keen in Only a German to a fair house 18. James Whitcomb Riley, assisted by C. E. Shirley, entertained a very large and representative audience 19. Friends 29; Effie Ellsler 30.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Sam B. Young's Melville Sisters co. closed a week's engagement to fair business Jan. 20.

BOWLING GREEN.—GRAND OPERA HOUSE (Fulton and Audubon, managers): House dark week ending Jan. 27. Zeb 6. Newton Beers in Lost in London 9. Hermann the Boy, home talent, 15-17; Phil Peters in Old Soldier 22.

IRONTON.—THE MASONIC (B. F. Elsberry, manager): Franz Wilczek's Concert co. gave a fine performance Jan. 16. Mrs. General Tom Thumb to a very small audience 17. Arthur Deming's Minstrels pleased a fair house 18. Charles A. Loder in Oh, What a Night delighted a large audience 20.

HAMILTON.—GLOBE OPERA HOUSE (Prechtling and Conlon, managers): Clara Morris in Claire in a very select but small audience Jan. 17. Hamilton theatregoers never witnessed a finer performance, and it is to be regretted that the audience did not fill the house.

SANDUSKY.—BENNETT'S OPERA HOUSE (C. Bartz, manager): The Deshon Opera co. opened to a week's engagement Jan. 22 to large business. Charity Concert 23.

LIMA.—FAUROT OPERA HOUSE (Moore and Lutz, managers): The Spider and Fly Jan. 20; good business. The T. B. Alexander co. to large houses 22, 23. Advance sale for the remainder of the week good.

WARREN.—OPERA HOUSE (Elbert F. Geiger, manager): Robert Downing in Gladiator Jan. 20; good business.

DELAWARE.—CITY OPERA HOUSE (Abner Genier, manager): Charles A. Loder Jan. 17; receipts nearly $300. U. T. C. 22; fair house. McSweeney's Nomination 25; Is Marriage a Failure? 3.—ITEM: J. M. Hyde closed with M. B. Leavitt, and has returned home.

OREGON.

PORTLAND.—MARQUAM GRAND (S. H. Friedlander, manager): The New Boston Howard Athenæum Specialty co., with Lottie Collins as the stellar attraction, drew large houses Jan. 15-17. The specialties were good. Each was deservedly encored. House dark 18-20, and will be until 5.—CORDRAY'S NEW THEATRE (John F. Cordray, manager): The return of Essie and Minnie Tittell to this house 15, after nearly two years' absence, was a decided treat to Portlanders. Leah the Forsaken preceded by Judith as a curtain raiser, constituted the bill. They were admirably staged. Good business during the week. The Tittells' co contains some fine material, prominent among whom are Wright Huntington, Albert Roemer, Ernest Walcott, Bartley McCullum, Lilian Andrews, and Belle Lincoln.—THE ALHAMBRA (John Cort, manager): After being closed two weeks, business was resumed at this house 15, at reduced prices, and continued good throughout the week ending 21. The following made up a very interesting and attractive clio: Stella Lessrand, Nina and Stella Gonzales, Selie Mason, Walter Ford, Nora Martin, Duray Brothers No. 2, Sisters Bailey, Frank Colton and Carrie Winchell, and Louis and Isabella Patricolo.—ITEMS: Manager S. H. Friedlander, of the Marquam, will be tendered a monster testimonial 5 by Portlanders.—C. F. Riggs, advance agent for the Calhoun Opera co., arrived 20.—The Marquam is being renovated while closed, 18-4.—A new opera house is being built at Sprague, Wash. It will cost $15,000.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): Sahara's Minstrels Jan. 19; poor house. Si Perkins 26.

PENNSYLVANIA.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): The Dazzler Jan. 22, 23; S. R. O. Charles T. Ellis 26.—ACADEMY OF MUSIC (J. O'Hearn, manager): Ole Olson 24; small audience.

MOUNT CARBEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Bartholomew's Equine Paradox to very poor business Jan. 29, 30; deserved crowded houses.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Cleveland's Minstrels Jan. 18; good business. Robin Hood 20; big house. Alice Lee Galligan in The Banker's Daughter 29.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Bemustead, manager): Cawthorn in Little Nugget drew his customary well-filled house Jan. 19, and repeated his former success in that play.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): James Young in Hamlet Jan. 20; fair house. Jules Keen in Only a German 20; fair business.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (E. D. Griswold, manager): Black Crook Jan. 22; packed house. The Span of Life 23, 24, 26 house. Dr. Bill 27.

ALLENTOWN.—ACADEMY OF MUSIC (N. A. Worman, manager): Lewis Morrison, with an excellent co., presented Faust Jan. 17 to a full house. The Tornado 18; fair business. Dr. Bill 19, for the ushers' annual benefit. The house was well filled by a representative audience, who were delighted with the performance. Ada Gray pleased a fair-sized audience in East Lynne 25.

NORRISTOWN.—GRAND OPERA HOUSE (John M. Murphy, manager): Police Patrol Jan. 18; very good performance; poor business. Fenton's Specialty co. 20; performance poor; fair business. Mora Williams 22-3.

POTTSTOWN.—GRAND OPERA HOUSE (George K. Harrison, manager): Dr. Bill Jan. 17; light business. Ada Gray in East Lynne delighted a fair-sized audience 22.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): Waifs of New York Jan. 22; good performance; packed house. Ole Olson 25; Robin Hood Opera co. 26; John L. Sullivan 27.—ITEMS: Business

ness is on the increase at this house.—Manager Butterfield gave the usual two weeks' notice to members of the Waifs of New York co. to close season.

BRIDGEPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Blue Jeans packed the house at advanced prices Jan. 17. Little Nugget 20; The Span of Life 22; both to large houses ==ALTEMUS'S THEATRE (Cool and Stewart, managers): Friends pleased a large and fashionable audience 22.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. M. Cassbaugh, manager): Slavery Days Jan. 18, 19; fair business; performance good. Zeb the Clodhopper 27; Black Crook 30.

HONESDALE.—OPERA HOUSE (W. J. Silver; stone, manager): Ole Olson Jan. 23; crowded house, performance good. Maude Hilman co. 29, 30.

PITTSTON.—MUSIC HALL (J. A. McDougall manager): King Pin Jan. 19; poor business. Ole Olson 24; fair-sized audience. Thomas E. Shea 29-3.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): The Crust of Society Jan. 19, 20; large and well pleased audiences. Cleveland's Minstrels did not draw the usual large minstrel house, counter attractions interfering. The Hustler 23; fair business ==WAITE'S MUSIC HALL (Daniel L. Hart, manager): Rose Hill's English Folly co. did a S. R. O. business 18-20. The B. P. O. E. Charity Fund benefit (local talent) was largely attended 22. Powell, the magician, 23, 24 to fair business.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Cleveland's Minstrels Jan. 19; very fair business. Robin Hood Opera co. 23; crowded house. Wallow Postman 25; Lights o' London 27.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Blue Jeans Jan. 20; elite and well pleased audience. New York Ideal Concert co., Y. M. C. A. star course, 25; large house. ==ITEM: The County treasurer has been instructed by the State authorities to collect the outrageous tax of $50. Manager Pentz and the local directors will contest its collection.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gunter, manager): The Hustler Jan. 20; large audience. Cleveland's Minstrels 22; two performances to good business. A Temperance Town 23.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. L. Little, manager): U. T. C. Jan. 15-20; largest business since the house opened in August last. Pete Baker, assisted by Martha George, opened well in Curis and Lena 22. Professor Bristol's Equine Paradox 29-3. ==ITEMS: Mrs. Pete Baker has entirely recovered from her illness.—Martha George has replaced Reta Donnelly as leading support to Pete Baker.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair and Willis Kohler, managers): Blue Jeans tested the capacity of the house Jan. 18, and it is estimated that fully 200 people were turned away. Span of Life drew another large audience 23 ==JOHNSTOWN OPERA HOUSE (E. D. Griswold, manager): The Burglar 20; good business. Black Crook 23; moderate business ==ITEMS: Linc'n Carter's Tornado co. is here reorganizing for the remainder of the season. There were no lithographs used, no bill posting done for the Blue Jeans for their engagement. The cost of printing and posting was put in newspaper display ads; and it drew a larger audience than when they "circused" the town.—Harry Davis is making the necessary arrangements to reopen the Misee in the near future.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): The Burglar Jan. 18; large and well pleased audience. Little Lottie Briscoe as Editha deserves mention. James Young in Hamlet 24; light business. The Substitute 25; The Tornado 5.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Cleveland's Minstrels gave a very good performance Jan. 17. Dr. Bill was much enjoyed 18. Ada Gray in East Lynne drew two large houses 20. A very good performance of Hoyt's A Temperance Town was given 22 to a large house. Robin Hood was well produced afternoon and night to large audiences 24. ==GRAND OPERA HOUSE (George S. Miller, manager): Waite's Comedy co. finished a most successful two weeks' engagement 20. They have a return date.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Only a German Jan. 20; fair business. Little Nugget 24; good business. Brass Monkey 31; Fortune's Folly 5; Humpty Dumpty 6. ==GOSSIP: David H. Matthews, of New Castle, Pa., went ahead of the Only a German here Jan. 9. Success to him.—Your correspondent has been appointed press agent of the Schubert Mandolin Club Concert co., of this place, and in consequence is engaged in weaving "how we turned 'em away" tales.—Professionals will always find THE MIRROR on sale at O. K. Alcorn's, South side of the Park.—Amateur talent in all its branches will soon flourish here like the Scriptural bay tree.—Blackface old-time minstrels for the benefit of the Y. M. C. A.; Virginius, benefit Sons of Veterans, and a four days' "car load of scenery, 150 people on the stage" pantomime production of Ben Hur for the benefit of the Children's Aid Society are all to be produced by local talent.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Julie Keen in Only a German Jan. 23; fair business.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. M. Shotwell, manager): Mantle Holman co. week of Jan. 22 29 to good houses. ==ITEM: Dew Howe, comedian, canceled date, having retired for the season.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Crawford's Claim, by local amateurs, filled the house and gave satisfaction Jan. 20. King Pin co. billed for 22 failed to appear.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Longfellow's Dream Jan. 21, 22; large houses. Zeb the Clodhopper 24; Julie Keen 26; Ezra Kendall 30.

CORRY.—WEEK'S THEATRE (L. A. White, manager): The Burglar (A. Q. Scammon co.) Jan. 19; good business; satisfactory performance. Paul Kauvar 7. The Russell and Hutson Dramatic co. are quartered for ten days at Hotel St. James, rehearsing some new plays.

TAMAQUA.—ALLEN'S OPERA HOUSE (George A. Jacobs, manager): Springer and Welty's Black Crook co. to a large audience Jan. 16. Powell, the magician, 18; poor business. The Dazzler, return date, 27; Wilfred Clarke 30; May Forbes' Burlesque co. 3. ==ITEM: Evelyn Wood, who is with Powell, the magician, will close with Powell in two weeks, and will decide on joining a co. to do leading soubrette parts. She has several good offers.

HANTICOKE.—BROADWAY OPERA HOUSE (J. Kleckner, manager): Wilfred Clarke in Tit for Tat Jan. 27.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oster, manager): Limited Mail Jan. 18; receipts, $604. The Dazzler 25; Grimes' Cellar Door 27.

UNIONTOWN.—GRAND OPERA HOUSE (James T. Davies, manager): Wilfred Clarke in Tit for Tat Jan. 15 to fair business.

LOCK HAVEN.—OPERA HOUSE (J. Harris Messina, manager): James B. Mackie in Grimes' Cellar Door Jan. 15; S. R. O. Zeb 19; good house. Tornado canceled 22. ==ITEM: The men of Grimes' Cellar Door co. were royally entertained by the Lock Haven Elks.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): The Limited Mail Jan. 19; large audience. Bartholomew's Equine Paradox 22, 23; poor business.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Robin Hood Opera co. to a large and fashionable audience Jan. 19. John L. Sullivan 22; largest house of the season. Audience very enthusiastic. Carrie Louis' co. 29-3.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): The Crust of Society Jan. 18; fair business. Cleveland's Minstrels 20; good business. The Hustler 22; large business. Dr. Bill 23, for the benefit of the Elks, to large business, netting a neat sum for the B. P. O. E.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Thomas E. Shea in repertoire Jan. 18 20 and matinee to splendid business. ==ITEM: On 20 one of Shea's leading ladies became ill, and Rip Van Winkle at the last moment was substituted for The Black Flag. This did not please some of the audience, and several of the dissatisfied parties created an uproar which stopped the performance and created considerable excitement. They were ejected and arrested.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles E. Jones, manager): Local talent minstrels, under the direction of Harry L. Beck, Jan. 19, 20; crowded houses. Guy Brothers' Minstrels 2 ==ITEM: Sharp and Jones, former managers of New Myers' Opera House, have dissolved, Mr. Sharp retiring.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): John L. Sullivan and co. in The Man From Boston Jan. 24; big house.

ROCHESTER.—OPERA HOUSE (Miller and Scoff, managers): Herbert Cawthorn's Little Nugget co. pleased a small audience Jan. 24. Charles A. Loder in Oh, What a Night! 30

FOREST CITY.—DAVIS OPERA HOUSE (W. J. Collins, manager): Will o' the Wisp Jan. 17; Two Old Cronies 19; both to good business.

TITUSVILLE.—OPERA HOUSE (O. E. Gleason, manager): James Young in Hamlet Jan. 23; large business.

HAZLETON.—GRAND OPERA HOUSE (Hamersly and Eley, managers): Dr. Bill to poor business Jan. 20. The Dazzler gave a good performance to a large house 24.

ASHLAND.—NEW GRAND OPERA HOUSE (Theodore F. Berger, manager): Dr. Bill Jan. 22; fair business. Eugene O'Rourke in The Wicklow Postman 30. James B. Mackie 1. ==ITEM: Should County Treasurer Deckert enforce the decision of Judge Doty every theatrical co. appearing in Schuylkill County would have to pay a State tax of $50. This would be the cause of closing every Opera House in the county.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Blue Jeans Jan. 29; fairly good house. Limited Mail 20; good house in upper floors. John L. Sullivan in his new play, The Man From Boston, drew a good house and was warmly received 22. John Temple Graves, the Southern orator, lectured on "The Reign of the Demagogue" before a very large audience 23 (Y. M. C. A. course). ==DAVIS' FAMILY THEATRE: The Maco Pantomime co. gave satisfaction week ending 27.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Lewis Morrison in Faust to S. R. O. Jan. 18. A. Y. Pearson's Police Patrol 20; fair business. Eugene O'Rourke in Wicklow Postman 23; large house. Struggle of Life 27; Powell, the magician 30.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Marie Wainwright and her co left a good impression with A Social Swim Jan. 20 and a large house would greet her return. The Baker Opera co. have always played to packed houses, and the week of 29 promises to be no exception ==MASONIC HALL: The Euterpe Club presented a good programme to a large house 24. The club is directed by Irving P. Irons and the chorus of sixty voices was assisted by Laura Webster, cellist; Walter Towne, tenor, and Henry H. Smith, baritone ==ITEMS: George F. Daniels, the genial boniface of the Perry House, who has greeted more professionals in his time than any man in town, has left the Perry House, but we are pleased to say he is not going to leave us, and will be found not far from his old quarters.—Seven and three-eighths is William Wolf's size, as George Daniels must settle a bet of a hat made with Mr. Wolf on the last appearance of the Baker co. when here.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (W. R. Smith, manager): Katherine Rober, supported by Lothrop's reorganized stock co. in Sea of Ice or The Wild Flower of Mexico Jan. 22-27; large and pleased audiences. Max Freeman in Condemned to Death 29-3. ==MUSIC HALL (Lawrence Wansing, manager): Ingomar 24, presented by the Dramatic Club of the Young Men's Catholic Association for the benefit of the Associated Charities of Pawtucket.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Skipped by the Light of the Moon Jan. 17; large audience. Lillien Lewis presented Credit Lorraine and Good Bye, Sweetheart, matinee and evening, 20 to crowded houses. Blue Jeans 23; fair business.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Rev. George Thomas Dowling, D.D., of Boston, lectured to a fair house Jan. 17. Subject: "Wooing and Wedding. or Double Bean Knots by one who has Tied Them." A Trip to Chinatown played a return date 18 to S. R. O. Clara Morris in Claire 19 attracted the most brilliant audience of the season. One hundred of the elite of the city composed a theatre party as guests of Mr. and Mrs. J. Allen Smith, who are among our wealthiest citizens. At the conclusion of the performance Miss Morris pleasantly received the members of the theatre party. The audience was well pleased, although Miss Morris appeared at a very great disadvantage, as she was suffering from a very severe cold. Skipped by the Light of the Moon 20; light house. Roland Reed in Innocent as a Lamb 22; large and very appreciative audience. The New South 29.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Hoyt's A Trip to Chinatown played a return date Jan. 17 to a larger audience than on their first visit. The house was packed. Clara Morris in Renee de Moray attracted an immense house 22. Miss Morris received curtain calls after each act. Roland Reed in Innocent as a Lamb to a good house 23.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Bauo, managers): Ole Olson Jan. 18; good house. Mozart Symphony Club 22; cultured audience. A feature of the entertainment was the rendition by Miss Bowers of a solo entitled "Sweetheart Mine, Awake," the production of C. E. Swope, of this city. It created a furore. As an encore she sang another of Mr. Swope's productions which was also enthusiastically received. Past Mail 23.

MEMPHIS.—GRAND OPERA HOUSE (R. S. Douglass, manager): Lost Paradise Jan. 15-17; good business. Madame Patti 21; house crowded from pit to dome. Robert E. Graham in After the Ball 16, 17; very good business. Roland Reed in his new play, Dakota, and Innocent as a Lamb, 18-20; pleased audiences.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Little Tycoon Opera co. Jan. 18; large and fashionable audience. Henshaw and Ten Broeck 20.

NASHVILLE.—THE VENDOME (W. A. Sheetz, business manager): Pauline Hall Jan. 29, 30; The Crust of Society next ==THE GRAND (Curry and Boyle, managers): Dr. Kean, the Catholic educator, lectures 24. Stuart Robson will present Comedy of Errors 25; large advance sale. Past Mail 29-31; University of Virginia Banjo and Mandolin Glee Club 3; The Algerian 5. ==THE BIJOU (J. H. Mattler, business manager): A Cracker Jack is doing a good business this week at the Bijou. Skipped by the Light of the Moon 29-3.

TEXAS.

BRYAN.—GRAND OPERA HOUSE (Schwarz and Mize, managers): Peck's Bad Boy Jan. 22; large audience. Sam Jones lectured to S. R. O. 24 on "Get There and Stay There" and delighted all who heard him. Craigen Paulding return date in Duel of Hearts 25 packed the house, and received rounds of applause. Little Trixie 26; fair business. The Algerian cancelled 29. James H. Wallick 25; Alba Heywood 27.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Pauline Hall with a good co. presented The Honeymooners Jan. 19 to a very large and appreciative audience. ==ITEM: The Mercury Wheel Club presented Miss Hall with a bicycle decorated with cut flowers.

TAYLOR.—OPERA HOUSE (B. A. Booth, manager): Payton Comedy co. to crowded houses Jan. 15 21 at popular prices. May Smith Robbins in Little Trixie 25; Alba Heywood in Edgewood Folks 27; The Circus 1; By Wits Outwitted 2.

YOAKUM.—OPERA HOUSE (Levy and Turner, managers): The Huntley-Farley Comedy co. in Forgiven and Dens and Palaces Jan. 8; David M. Brewer, humorist, 12 to a wretched house. T. J. Keogh in A Pretzel and Divorce 15-17; S. R. O. nightly. ==ITEM: B. P. Stephenson, the owner of the opera house here, has leased the house to Messrs. Levy and Turner for a year. These gentlemen are rustlers and the theatregoing public may look forward for some good attractions this season.

WACO.—GARLAND OPERA HOUSE (L. P. Garland, manager): Peck's Bad Boy Jan. 23 delighted a packed house. Katie Putnam in The Little Maverick to a fair-sized audience 25; performance well received. May Smith in Little Trixie 27 ==ITEM: Peck's Bad Boy co. had some trouble, while here caused by Harry C. Gibson, a member of the co. who was discharged by Fred. P. Wilson, the manager. Gibson had a writ of attachment served on Mr. Wilson claiming $122 25 back salary, for which sum Mr. Wilson had a receipt from Gibson showing he was paid in full up to the time he was discharged. The case was tried and decided in favor of Mr. Wilson. Your correspondent heard both sides of the affair, which proves Mr. Wilson acted honorably. J. S. McMahon formerly of Kelly and Murphy replaced Gibson to play the part of Patrick Duffy the policeman. Mrs. Hattie McCall-Lewis is rehearsing The Butterfly Fete for the benefit of the Home Nursery to take place 30 at 11 and matinee.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): The Pauline Hall Opera co. presented The Honeymooners Jan. 15 to S. R. O. Richard Golden the comedian divided honors with Miss Hall. It was regretted that Caroline Hamilton did not appear, she having left the co. at San Antonio. Peck's Bad Boy was received by two topheavy houses matinee and night 18; co. only average. Maida Craigen supported by Fred. Paulding appeared in a double bill 19 to a small house, presenting A Private Seance and The Dowager. Katie Putnam presented Love Finds a Way matinee and The Little Maverick night 20 to good houses.

SHERMAN.—OPERA HOUSE (A. W. Neville, manager): Peck's Bad Boy Jan. 18; small house. A Duel of Hearts 20 presented by Maida Craigen and Frederick Paulding to a very large and well pleased audience. Katie Putnam 24. A theatre party numbering eighty went over to Denison 18 on a special train to see Pauline Hall.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Hettie Bernard Chase in Little Coquette, Uncle's Darling, Rags the Wild Cat, Our Railroad Men Jan. 17-20 at popular prices, to good business.

DENISON.—WILKINSON OPERA HOUSE (Gus. Zinterhoff, manager): The Tramp 15; light house. Alvin Josin 5. Hettie Bernard Chase 9-11, return date 13 to good houses; popular prices. Pauline Hall Opera co. 18; S. R. O. Shipp Brothers' English Bell Ringers under the auspices of K. of P. 19; Peck's Bad Boy 20; Grau Opera co. 25. ==MCDOUGAL OPERA HOUSE: Dark.

SAN ANTONIO.—GRAND OPERA HOUSE (Rigsby and Walker, managers): The Grau Opera co. closed a very successful engagement Jan. 20 playing all the week to packed houses. The Algerian with Adele Ritchie; fair house 21. ==ITEM: Stanley Felch met with rather a painful accident last week in the last act of Bohemian Girl. While toying with his pistol it went off badly burning his hand. Your correspondent just received a letter from Harry Williams in which he states he is improving. This will be good news to his many friends. He is at present at Cline, Texas.

HOUSTON.—OPERA HOUSE (E. Bergman, manager): The Algerian Jan. 15, 16, with matinee; fair business. The Huntley-Farley co. 17-20; popular prices and satisfactory business.

EL PASO.—MYARS' OPERA HOUSE (J. J. Stewart, manager): Madeline Merli 17; Story of a Kiss Jan. 18; Vienna Orchestra cancelled 27 owing to the illness of Director Schell.

WAXAHACHIE.—OPERA HOUSE (P. T. Davenport, manager): The Atkinson co. presented Peck's Bad Boy Jan. 16; fair house. Craigen-Paulding co. played a special engagement to a large audience 18. Hettie Bernard Chase booked Jan. 29-31.

DALLAS.—OPERA HOUSE (Geo. Arzy, manager): Pauline Hall Opera co. at advanced prices Jan. 16, 17 and matinee to large business. Katie Putnam 18, 19 and matinee to good patronage. ==ITEM: Caroline Hamilton, of the Pauline Hall Opera co., was unable to appear with the co., which was very much regretted. She has many friends during her engagement with the Rogers Grand co. here last Winter. Her part in Miss Hall's co. was assumed by Miss Jackson.—Your correspondent met quite an old acquaintance with this co., Arthur E. Willer, now Miss Hall's treasurer, there being no role for him in Honeymooners. This is his first appearance in Texas since 1889, when he had an engagement at the Summer Theatre at Oak Cliff. Blue Grass King, James H. Wallick 22; Peck's Bad Boy 24.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkerton and Church, managers): Maida Craigen and Frederick Paulding pleased a large audience Jan. 16 in The Dowager followed by A Private Seance. This was a return engagement. Peck's Bad Boy 27; good house. Charles H. Wallick 25 in The Blue Grass King.

BELTON.—OPERA HOUSE (P. L. Denison, manager): Katie Putnam and co. presented Little Maverick Jan. 16 to a moderate-sized audience. Miss Putnam is quite clever, but her support is inadequate. Arlington's Minstrels 17; small but well-pleased audience.

UTAH.

OGDEN.—GRAND OPERA HOUSE (D. H. Peery, Jr., manager): Charles Dickson Jan. 5; fair house. Howard Athenæum co. 10; large and well-pleased audience. A Trip to Chinatown 15; splendid attendance. Patti Rosa 17; small house. Barlow Brothers' Minstrels 22; Dan Sully 12; James O'Neill 8; Ensign 15.

VERMONT.

BRATTLEBORO.—TOWN HALL: Thomas E. Murray and an excellent co. in The Voodoo to a good house Jan. 19.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Duff's Opera co. Jan. 19, 20 Philemon and Bancis and King Rene's Daughter gave satisfaction. The Prodigal Father and Waggie Cline 22 to S. R. O. Tony Farrell 24 in My Colleen to large business.

BENNINGTON.—OPERA HOUSE (F. W. Tiffany, manager): Annie Ward Tiffany Jan. 12; The Prodigal Father 23; both to good houses.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbury, manager): Dark week of Jan. 22 27.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. I. Leterman, manager): Newton Beers in Lost in London Jan. 17; fairly good house.

RICHMOND.—MOZART ACADEMY OF MUSIC (Thomas G. Leath, manager): The Country Squire Jan. 17, 18; large and well-pleased audiences. Richard Mansfield next ==NEW RICHMOND THEATRE (Thomas G. Leath manager): Anna Eva Fay in a seance and lecture on theosophy opened a two-nights' engagement 23, and attracted good houses.

ALEXANDRIA.—LANNON'S OPERA HOUSE (J. Marriott Hill, manager): That excellent exponent of bucolic comedy, Archie Boyd, supported by a capable co., appeared Jan. 19, and demonstrated the fact that worthy attractions will meet with an abundance of encouragement in this city. Mr. Boyd played the honorable, upright, sturdy old country Squire to the life, and won the hearts and hearty applause of the entire audience. Ida Stembler's soubrette work is above the average, though she is inclined to boisterousness at times. She has a sweet voice. Lina Lohn was excellent in the parts of Rebecca Tobias, the old maid, and Christine, the german servant. Mildred Connor was a pretty and natural Emily Tobias. The Struggle of Life 25.

PETERSBURG.—ACADEMY OF MUSIC: Dark week of Jan. 22 27.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Robert Downing Jan. 17 gave Samson to a large and enthusiastic audience. Curtain calls for Mr. Downing and Miss Blair. ==GRAND OPERA HOUSE (Charles Feindler, manager): Agnes Wallace-Villa co. 18 20; very good business. Slavery Days 22-24; S. R. O.

HUNTINGTON.—DAVIS' THEATRE (Joseph R. Gallick, manager): Nat C. Goodwin in Gilded Fool Jan. 9; S. R. O.; well-pleased audience. Frank Wilcox Concert co. 15 small house. Power of the Press 16, good house. Arthur Lip[illegible] Circle 17; poor business. Stetson's U. T. C. 19, 20. Charles A. Loder in Oh, What a Night! 23.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Chimes of Normandy (home talent) Jan. 19 and matinee 20 to big business. Newton Beers in Lost in London 22 to light business. Charles A. Loder in Oh, What a Night! 24.

MOUNDSVILLE.—OPERA HOUSE (John Higgins, manager): Bristol's Equine Paradox Jan. 22, 23; big business. Guy Brothers' Minstrels 25.

WASHINGTON.

TACOMA.—THEATRE (John W. Hanna, manager): Dora Jan. 17 18 ==OLYMPIC THEATRE: Edna Kelley co. 19 20-20; fair business.

SEATTLE.—THEATRE (John W. Hanna, manager): Boston Howard Athenæum co. Jan. 18-20; good houses; business satisfactory. ==CORDRAY'S THEATRE (R. E. French, resident manager): Special engagement of Sutton's reorganized U. T. C. 15-22; good business.

ELLENSBURGH.—LLOYD OPERA HOUSE (J. C. Lloyd, manager): The Calhoun Opera co. in Bohemian Girl Jan. 16; splendid house.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (E. M. Fuller, manager): Local amateurs for a church benefit presented A Lesson in Love, preceded by a curtain-raiser, Dream Faces, Jan. 20. May Bretonne opened a week's engagement 22 with Mercy's Marriage to a large audience ==ITEM: We have weekly ice-boat regattas here with an entry of about forty yachts. One of the fastest and largest among them was christened *May Bretonne* about two years ago. The lady herself shows her skill at the helm and enjoys a mile a minute spin as much as any of us.

LA CROSSE.—THEATRE (C. W. Riley, manager): Wang Jan. 17; packed house. Receipts, $612. Fabio Romani 20; small house. Grace Hunter's serpentine dance was the best ever seen here. Spider and Fly 23.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Dark Jan. 15 20.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (A. C. Jenkins, manager): Reed's Comedians Jan. 15-20; fair audiences. Local band concert 21.

EAU CLAIRE.—GRAND OPERA HOUSE (O. P. Burlingame, manager): Ole Olson Jan. 20; poor house. Fabio Romani 23; fair audience. Devil's Auction 17; Niobe 2.

CANADA.

WOODSTOCK.—It is now definitely decided that the Opera House, which was burned last month, will be rebuilt at once. The property has been taken over by a Buffalo syndicate, who will proceed at once in the erection. The original plans will be altered somewhat, and when completed it is expected that the theatre will be even better equipped than before. It will be, as in the past, on the Whitney Circuit.

TORONTO.—GRAND OPERA HOUSE (G. B. Sheppard, manager): The Toronto Lacrosse Club Minstrels Jan. 19, 20 drew light houses. Barrymore canceled his engagement 22-24. Trinity University Dramatic Club 26, 27; Charles J. Stevenson, supported by Blanche Howard, will present Rock Ardon 29-31; Friends 1-3 ==TORONTO OPERA HOUSE (J. B. Morris, manager): The Bottom of the Sea 22 27; usual good business. Reilly and Wood's 29-3. ACADEMY OF MUSIC (J. G. Conner, manager): The California Opera co. opened 22 in Said Pasha; business light. The Von Cortland 29-3.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Charles Frohman's co. opened in Lady Windermere's Fan to a good sized and very fashionable audience Jan. 22. Bessie Bonehill 29-3 ==ACADEMY OF MUSIC (Henry Thomas, manager): Agnes Herndon in La Belle Marie 22 27 to light business. Montreal's old favorite, Pella Morris, in repertoire 29-3. This is Mr. Morris' first appearance here as a star, and he will no doubt receive a warm welcome ==THEATRE ROYAL (Sparrow and Jacobs, managers): Gus Hill Novelty co. to fair business 22-27. ==THEATRE FRANÇAIS (Compagnie Française, managers): Le Grand Mogol; Maître de Forge and L'Aveugle 22-27 ==ITEM: The Montreal Operatic Society are hard at work with rehearsals of Erminie. Mr. Jay Hunter arrived from New York on Sunday to stage-manage the production. A good performance may be looked for.

QUEBEC.—ITALIA HALL (J. W. Walsh, manager): Cinderella was presented to a large and select audience by local amateurs, under the direction of Mrs. Ed. Foley, Jan. 23. Annie Shee, as the Prince, and Miss Hayes as Cinderella shared the applause. Lotus Glee Club 25 ==THEATRE ROYAL (A. Plant, manager): Lee's Variety co. to fair business 22 27.

CHATHAM.—GRAND OPERA HOUSE (E. E. Scane, manager): The American Vaudeville co. Jan. 20; fair business. ==ITEM: Our police authorities have begun a crusade against lithographs of burlesque cos.

(Received too late for classification.)

SAN FRANCISCO.

SAN FRANCISCO, Jan. 23.

The A. M. Palmer stock co. at the Baldwin did not do a very good business last week, the second of The Dancing Girl. This is to be accounted for by reason of very heavy weather, it raining almost incessantly. Last night the co. appeared in a double bill—One Touch of Nature and A Pair of Spectacles. The house was crowded and the class gave general satisfaction. It is doubtful whether a stronger or better co. can be found in America to-day than the Palmer organization. Next Monday evening Saints and Sinners will be revived. It is the intention of the management to change the bill weekly hereafter.

The Ensign at the California only did a fair week's business. Next Monday evening the Boston Howard Athenæum Opera Specialty company with Lottie Collins as the bright particular attraction begins a two week's season.

The Tivoli Opera House without doubt is the theatrical gold mine of the town. Every night last week (it being the fourth week of the production of The Island of Jewels) the spacious auditorium was crowded and on Sunday night, several hundred dollars turned away, it being impossible to even obtain standing room. The spectacle The Island of Jewels could have run for the next two weeks to big business, but in deference to the many patrons of the house who want comic opera, especially German light opera, it had to be shelved in the midst of prosperity for The Beggar Student, which opened last night to an immense house. Nanon and a new burlesque Mister Monte Cristo are underlined for speedy production.

Patti Rosa has taken Stockwell's Theatre for two weeks, opening next Saturday night. George W. Purdy, Fanny Rice's manager, having waived his right to the place for two weeks in favor of Patti Rosa.

The minor houses are doing a very good business, cheap prices and specialty performers being in demand. The Evans and Sontag drama—now the Evans and Morrell play—has again cropped up, and the love of the sensationalism is wide awake in the overcrowded houses which that rot is drawing.

The Iowa State Band has arrived, and in conjunction with Alonzo Hatch as vocalist, will give a series of concerts here. HARRY J. LASK.

NOTES AND QUERIES.

CLAUDIUS.—Read Shakespeare and the English dramatists; Hazlitt, Schlegel, Goethe, Schiller, Ibsen, Molière, Hugo, Scribe, Dumas *père et fils*, Augier, Lewes' "On Actors and the Art of Acting," Brander Matthews' "French Dramatists," Price's "Technique of the Drama," Hennequin's "Art of Playwriting," Boucicault's series of essays in the *North American Review* and the *Herald*, the current criticisms of Francisque Sarcey, of Paris, Paul Lindau, of Berlin, and William Archer, of London, and THE DRAMATIC MIRROR every week in the year.

K. E. RICHARDS, Philadelphia, and others: The portraits comprised in "Photographers' Ideals of Beauty," on pages 58 and 62 of the Christmas MIRROR, are those of Maude Adams, Lulu Glaser, Fannie Johnston, Emma Eames, Lillian Russell, Marie Burroughs, Irene Vera, and Helen Standish.

GEORGE R. HASSE, Memphis.—We have been unable to find any authoritative account of the derivation of the term "Box-office." It originated in England, and probably arose from the fact that in the early days of the theatre no seats were reserved except in the boxes, and these were engaged in advance at the playhouse.

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

AMERICAN—Poor Girls, 8 P. M.
BIJOU—A Country Sport, 8:15 P. M.
BROADWAY—Maid of Plymouth, 8 P. M.
CASINO—Prince Karl.
DALY'S—Shore Acres, 8 P. M.
EMPIRE—Sowing the Wind, 8:15 P. M.
FOURTEENTH—Darkest Russia, 8 P. M.
GRAND OPERA HOUSE—Mr. Potter of Texas, 8 P. M.
HARRIGAN'S—The Leather Patch, 8:15 P. M.
H. R. JACOBS'—Our Olson, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Orchestra, 8 P. M.
LYCEUM—Our Country Cousins, 8:15 P. M.
NIBLO'S—A Kentucky Girl.
PEOPLE'S—The District Fair, 8 P. M.
PALMER'S—1492, 8:15 P. M.
STANDARD—Charley's Aunt, 8:15 P. M.
STAR—The Senator, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

BROOKLYN.

AMPHION—Africa, 8 P. M.
COLUMBIA—The Black Crook, 8 P. M.
EMPIRE—O'Dowd's Neighbors, 8:15 P. M.
GRAND OPERA HOUSE—Dockstader's Minstrels, 8 P. M.
NEW PARK—Mr. R. S. Willard, 8 P. M.
NEW BIJOU—A Nutmeg Match.

WHERE WILL IT END?

THE fact that Wizard Shaffer is to ornament a farce-comedy with scientific billiards moves the humor of the Portland *Oregonian* to editorial expression. Shaffer, the writer says, may be depended upon to never forget his cue; and then wonder is expressed as to where the ingenuity of managers will end, and a belief is put forth that we shall yet have a play built around a home run or a touchdown.

But as between the enterprising devices of farce-comedy concoctors and the peculiar realisms of the literal and literary stage realists there is not much to choose. The latter are going to the length of demanding that it is necessary for the portrayal of a character whose father was lost at sea to have an actor who has actually been thus bereaved; or that if the mother of a heroine died in a madhouse, it is essential that the actress who plays the part shall have had just such a mother.

Scientific billiards, an exciting home run, or a tussling touchdown will unquestionably be more exciting and more satisfactory on the stage than such antecedent theory, which will appeal only to the mind's eye of those who are fonder of imaginings than of movement in the theatre.

THE MIRROR steadily proves its friendship for individuals of the profession as well as the profession collectively, and from time to time publishes the views and complaints sent to it in cases where the matters treated are of public interest. All correspondents, however, whether personal friends of the editor or unknown to him, should realize that a newspaper cannot afford to devote space to personal grievances, where those grievances have no professional or public interest outside of the parties immediately concerned. THE MIRROR is always willing to ventilate wrongs done to members of the profession and to expose frauds perpetrated upon them; but it is impossible to print many letters that come to the paper because no good or general object would be served by their publication.

HONESTY NOT A NOVELTY.

OUT of the wilderness of dramatic journalism the still small voice big with promise and assertion occasionally issues. It pipes of "independence" in criticism, as though such a thing was a novelty. It deprecates blackmail, as though the theatrical world had never known a journal that was honest. It boasts of "circulation," as though no other paper enjoyed that very necessary thing. It declares that it "is read by a better class" than any paper of its kind ever published in the world.

All this is reiterated at intervals, the intervals themselves representing periods between the birth of one such publication and the untimely death of another.

For many years, THE DRAMATIC MIRROR has worked steadily, honestly, and conscientiously on the lines that have made it to-day the accredited and respected organ of the theatrical profession in this country.

Nobody has ever doubted the independence of THE MIRROR. Nobody has ever found it dishonest. It to-day enjoys a greater circulation than any dramatic newspaper in the world. Its advertising columns index every need of every branch of the profession.

THE MIRROR was never so prosperous as now, and it never so heartily appreciated the confidence of the theatrical profession that has made its prosperity, on the lines of conduct that originally inspired it and that have always been adhered to.

AMERICAN COMIC OPERA.

AT the Philadelphia Art Club the other evening a discussion arose among musical cognoscenti upon the question "Does comic opera prove beneficial or detrimental to the cultivation of musical taste?" And during the debate RICHARD STAHL, in answering the question in the negative, declared that America had no comic opera worthy the name for reasons which he has set forth in other columns of this issue of THE MIRROR.

MR. STAHL attributed the many failures of so-called comic opera in this country to a want of librettists with the constructive, the dramatic and the poetic faculties; to a scarcity of capable singers; and to the peculiar methods of comic opera managers.

He contends that the libretto of the average American comic opera gives no opportunity but to the low comedian or to the interpolator of cheap popular songs; that composers of music for comic opera cannot have their work backed up by meritorious dramatic workmanship or by able singers; and that the chief object of the manager, aside from giving his comedian the main—if not the only—chance is to construct his chorus with reference to physical shapeliness rather than with regard for vocal symmetries.

Is Mr. STAHL right, or is he wrong? The intelligent theatregoer can answer.

FOOTLIGHT FUN.

CITY SNOW.

HEAVYWEIGHT—What is the stage manager swearing for?

MOTLEY—He told a supe to tear up a lot of paper to make snow, and he has just discovered that the fellow used brown paper.—*Texas Topics.*

ANNOYING.

SUE—When you are singing to the moon upon the stage doesn't it annoy you to have people go out?

HE—It annoys me more when the moon goes out.—*Truth.*

THE ACTOR'S LAMENT.

Here's a letter from an agent!
May be mine, baby mine;
And the envelope's marked "urgent!"
Shall I sign, baby mine?
It may take me far away,
To amuse the country jay;
And, perchance, receive no pay—
A sure sign, baby mine,
That when "Reuben's" making hay
I shall pine.

CAN'T HELP IT.

BILLBOARD—What does Penwipe write—farce?

BROWTOP—Well, not intentionally.—*Cleveland Leader.*

OFTEN EFFICACIOUS.

"Bunkins used to think the theatre was demoralizing," remarked the manager.

"Has he changed his views?"

"Yes. I converted him."

"How?"

"Sent him a pass."—*Washington Star.*

AT THE REHEARSAL.

LOW COMEDIAN—Why don't you introduce a cyclone in the third act?

AUTHOR—What for?

LOW COMEDIAN (edging away)—To bring down the house.—*Truth.*

A MASTERPIECE.

FRIED—That villain in your new play is a masterpiece. Where did you get the character?

DRAMATIST—I imagined a man possessed of all the varieties of wickedness which my wife ascribes to me when she gets mad.—*Puck.*

PERSONAL.

TYLER.—On Thursday evening while acting in Poor Girls at the American Theatre Odette Tyler sprained her arm severely while doing a stage fall. For the rest of the week she carried her arm in a plaster cast and wrote back hand.

BUCHANAN.—Virginia Buchanan is ill and has retired from John Drew's company.

MEEK.—In consequence of the retirement of Virginia Buchanan from John Drew's support, Kate Meek has been added to the company.

WILSON.—D. H. Wilson, for years business manager of Rosina Vokes, will accompany Rose Coghlan on tour as business manager.

HAYMAN.—Al. Hayman will sail for Europe on the *First Bismark* on Wednesday. He will make an extended tour of the continent and will combine business with pleasure.

RIDDLE.—George Riddle, the reader, is spending a month in this city. He is at the Sturtevant House.

CLARGES.—The Southern papers are commenting very favorably on the acting of Verner Clarges in the support of J. K. Hackett of The Private Secretary.

BATCHELDER.—Fannie Batchelder, the ingénue of Harrigan's, has made quite a reputation, in addition to that she has made on the stage, by the articles she has contributed to THE MIRROR and other leading publications. Her writings are spontaneous, naive in expression, and piquante in subject. A book of hers will be published the first week in February by Dillingham. Without even reference to its contents, its title, "Why Men Like Married Women," should pique curiosity.

GREENE.—Plunkett Greene, the Irish basso, will arrive here from England about Feb. 10. He will sing in New York, Boston and Philadelphia and will make an extensive Western tour.

D'ARVILLE.—Camille D'Arville came to New York from Bridgeport on Thursday to hear Calvé in the special matinee of Carmen at the Metropolitan. Thursday evening Miss D'Arville was back in Bridgeport singing at the head of her opera company in Prince Kam.

BOWEN.—Arta Bowen, a Georgia beauty, is one of Nelson Wheatcroft's new pupils. Miss Bowen has many personal qualifications, and much is expected of her by her friends.

DENHAM.—George W. Denham recently returned to Alexandria, Va., from a week's hunting trip to Weldon, N. C., and vicinity. He bagged something over 200 birds.

DAVENPORT.—Fanny Davenport was ill with a cold at St. Joseph, Mo., last week.

LEVICK.—Milnes Levick, who has been confined to his house, 896 East One Hundred and thirty-eighth Street, for several months, by a stomach complaint, is still quite ill.

ALBERT.—Sophie Albert, the daughter of Manager Albert, of Chattanooga, Tenn., and a former pupil of Mrs. D. P. Bowers, is now playing leading business with the Wilfred Clarke company. Miss Albert joined the company as ingenue, but she has done such good work that Mr. Clarke recognized her abilities to the extent of promoting her to the responsible position she now holds. Miss Albert is yet in her teens.

GOLDEN.—During the engagement of the De Wolf Hopper Opera company at Cincinnati the prima donna, Grace Golden, was the guest of the Misses Parke at their father's residence, Avondale, a beautiful suburb of that city.

BERTINI.—Nina Bertini has been singing with marked success with the Sousa Band in Brooklyn this month. She will appear there again on Feb. 4, where she will sing the soprano part in Rossini's "Stabat Mater." Signor Campanini will be the tenor and Signor Bologna the basso. Miss Bertini is also engaged to sing in the "Elijah" at Newark on Feb. 9, where the oratorio will be given for the Poor Fund under the auspices of the local Board of Trade.

ARCHER.—The friends of John Archer, who was forced by illness to leave The Private Secretary company in Brooklyn recently, should not construe as a reflection upon Mr. Archer the published statement that he was incapacitated by morphine. Mr. Archer had been under the care of Dr. John Woodman of this city for gastritis, and his anxiety to remain at his work, in which he was assisted by his physician, led to his more serious illness. The medicine he had taken on the last night of his appearance in Brooklyn was prescribed by Dr. Woodman.

RICE.—Fanny Rice has made a pronounced success of her engagement at Stockwell's Theatre in San Francisco. The newspapers of that city have devoted a good deal of space to chronicling the progress of the engagement and it looks as if she were exceeding the large business she played to during her last visit there.

ROSENFELD.—Theodor Rosenfeld seems to entertain a rather contemptuous opinion of the American stage, if a recent interview with him in the *Press* of this city quotes him correctly. "Most American actors are lazy and few have any artistic standards or training whatever," he said. "It is the ambition of my brother and myself when we have secured a theatre to suit us to organize a company of artists and produce plays of the advanced order." It cannot be said that in Olaf the Rosenfelds made an especially valuable contribution to the American stage. But they have the Fifth Avenue Theatre for a long time now, and we shall soon be able to judge how much they can do with "advanced" plays, interpreted by artists.

LETTERS TO THE EDITOR.

MRS. BANDMANN'S STORY.

35 GLOUCESTER ROAD,
KEW, SURREY, Eng., Jan. 8, 1894.

To the Editor of the Dramatic Mirror:

SIR.—May I return once more to our correspondence in the Autumn of 1892, when a paragraph from your journal had been forwarded to me, announcing that my husband, Daniel E. Bandmann, had contracted a marriage at Missoula, Mont., with a woman called Mary Kelly.

In thanking you for your great kindness in ascertaining for me through your Montana correspondent that Bandmann was supposed to have obtained some sort of divorce from me at Bozeman, Mont., I could not at that time, for obvious reasons, tell you what steps I purposed taking in the matter, as I was 5,400 miles away from the scene and utterly unable to traverse that distance, and I was somewhat at a loss to know what, under the circumstances, to do. Of course had my husband been in England I should simply have had him arrested and imprisoned.

I am now in a position to inform you that on receipt of your letter confirming the news contained in the paragraph in question, I at once obtained through a friend the address of a solicitor, Mr. Edward C. Russell, at Helena, Mont., and commissioned him to make inquiries for me.

After some search he found that my husband had obtained a divorce from me at a little place called Livingston in Montana, about 250 miles from the town of Missoula, where he lives.

He had obtained this divorce entirely without my knowledge and without any summons whatever being mailed to me, on the plea that "there were no minor children of our marriage; that I had deserted him; that he had searched for me diligently for over a year and could not find me; that the last time I had been heard of was somewhere in the city of London, England; that he had inquired of all my friends in Montana, but no one knew my whereabouts."

I may here mention that I have never been in Montana in my life, and of course my husband knew perfectly well my whereabouts, this address from which I write having been our permanent home for seventeen years. But it suited his plans to forget it since he deserted me and his children some six years ago.

After Bandmann had obtained this divorce he married at Missoula Mary Kelly. Upon receipt of these tidings and being advised by my solicitor at Helena as to my status as wife under Montana law, I further instructed him and he brought suit in my name at Livingston, which Bandmann defended.

At the first hearing Mr. Russell was successful and the divorce was set aside by Judge Henry on the ground that my husband had obtained it by false allegations. This vacating of the Livingston divorce annulled his marriage at Missoula with the woman Kelly, and I had again the very questionable honor of being restored to the position of my husband's wife.

Bandmann appealed against the Livingston decree in November last in the Supreme Court at Helena, and his appeal was dismissed.

My solicitor then brought suit for me in the court at Missoula for divorce on the ground of adultery cruelty and desertion, and I have just received a letter from him in which he informs me that the court there has granted me an absolute divorce with alimony and all costs against Bandmann. He further tells me that my husband pleaded poverty and the mortgaged condition of his land in mitigation of alimony, but that should his circumstances better themselves the court will, on proper showing, increase it.

So ends my part in this disgraceful case. In betaking himself to Montana and establishing himself at Missoula Mr. Bandmann doubtless deemed it a sufficiently remote place for the carrying out of his plans. He never thought that I should learn aught of his proceedings; he hoped to be able to live married to Mary Kelly at Missoula, protected by Montana law, and to figure in England as a member of the Garrick Club and the husband of Mrs. Bandmann-Palmer. He reckoned without his host: the Press.

I know he is incapable of feeling remorse for the agony and pain he has inflicted on those whom he should have loved and cherished, but I believe "his greatest punishment will be that he is now known to the world." He has learned that the Courts of Helena, Missoula and Livingston mete out justice the same as in all other civilized countries. He will realize now that "murder, tho' it have no tongue will speak with most miraculous organ."

Your's, sir, was the organ through which I discovered my husband's actions, and which enabled me to bring him in some measure to justice, and I once more sincerely thank you.

I now leave my case to the judgment of my professional brethren, to the public, and to the many friends I have had the good fortune to make in many lands on our tour round the world. I am, sir, yours faithfully,

MILLICENT BANDMANN-PALMER.

THEY THANK THE MIRROR.

MEDINA, N. Y., Jan. 17, 1894.

To the Editor of the Dramatic Mirror:

SIR.—We have to thank THE MIRROR for a hint which suggested to us a rather successful "attention-drawer." A couple of weeks ago THE MIRROR'S editorial notes spoke of a manager in England who sent up a sky rocket before each performance and admitted whoever brought in the stick. It occurred to us that this wasn't a bad idea. Must have been an American manager who emigrated. An Englishman (on his native soil, of course) could never have thought of anything so clever. We immediately decided that we would try it on our next attraction and we did, slightly enlarging on the scheme and advertising it quite extensively.

We bought two of the largest rockets available, full "pounder" style, and exhibited them in a prominent window with appropriate announcements. Rocket No. 1 had a regular complimentary ticket, with coupon for one of the best seats, neatly pasted on the head, and a card attached stated that the sky scraper would be sent up promptly at noon on the day of the performance, and that whoever found the stick would be entitled to the ticket attached. Rocket No. 2 bore two tickets and was carded to go up from in front of the Opera House at seven in the evening.

When noon came on the day of the entertainment at least 300 boys were anxiously awaiting a chance to put salt on the tail of the rocket, so to speak, and the main street was thronged with people drawn out by the novelty of the thing. When the rocket went off the rush of those kids through the streets was not bad as an interest arouser. The evening rocket drew nearly as large a crowd, and also acted as a sort of signal of the performance. Strangely enough, both rockets were found.

In one of the worst seasons on record we think that this simple little scheme helped business at least $50 a night, and the total cost exclusive of the tickets was only 50 cents. We are going to work the rocket scheme as long as the novelty lasts, only next time we shall send up three, one in the morning.

We one-night stand managers are catching it pretty hard this season. Business is bad, very bad, but we are thankful to say that we haven't yet had one night positively disastrous. Perhaps it is because we try and help things along ourselves a little. With renewed thanks to THE MIRROR, we beg to remain. Sincerely yours,

COOPER AND BOOM.

AMERICAN COMIC OPERA.

RICHARD STAHL.

The other evening at the Philadelphia Art Club the question was brought up: "Does comic opera prove beneficial or detrimental to the cultivation of musical taste?" There were quite a number of men present, well posted on matters of musical interest, notably among them Constantine Sternberg, Reginald de Koven, Edward W. Bok, Dr. MacConnell, Mr. Siegfried, Willard Spenser, your humble servant (the writer of this), and many other well-known gentlemen.

It is natural that a question like the above should call forth considerable debate, and it may be of some interest to make public my view on this subject—which, I may add, met with considerable approval.

Some three years ago I was asked by a gentleman at that time connected with the Boston Daily *Globe* to what cause I attributed the many failures in American comic opera.

Before entering into the details of answering this very important question, I wish to state that my reply as to whether comic opera in its recent state was beneficial to the cultivation of musical taste, was in the negative; and my illustrations which follow will justify and uphold my utterance.

I attribute the failure of American comic opera to three different causes, viz: Firstly: The American comic opera librettist is to blame. Secondly: The scarcity of capable singers in comic opera and; lastly; the so-called comic opera manager is responsible to a considerable extent for so many failures. Having headed the list with the librettist, I will try to explain why.

First of all, let me ask the question: "Have we any librettist in America, who justly and deservedly can claim credit for such a position?"

I say "no," and most emphatically "no." I do not wish to mention any names or try to point out this or that journalist who 'masquerades' under the title of the "American librettist" as the one I have reference to. I merely wish to impress upon my readers that such men as W. S. Gilbert, or Bauer and Witman of Vienna, or Richard Genee of Berlin, have as yet not been found in America.

Such men as those named are librettists in every sense of the word; that is to say, they are possessed of all the qualifications necessary to make a good and true librettist.

Of course we have very clever dramatists, men who have written the most successful American plays, but the man here who can say that he has written a pure, interesting and well-constructed libretto for a comic opera is as yet undiscovered.

There are a few men who have adopted librettos from foreign sources, or have made use of old-time fairy tales or nursery rhymes, but an original and worthy (in every sense) libretto by an American librettist is as yet a thing of the future.

Funny (?) gags, or a few pretty lyrics surrounded by common and most uninteresting dialogue, do not make a good libretto. Lacking the brilliancy of such men as W. S. Gilbert, the American librettist (or we had better term him adapter) has been thus far of the opinion that—to cover up his shortcomings in constructing and embellishing a libretto—he must pay all his attention to the funny man of the opera; in other words give the "whole show" to the comedian and let him, through antics which are often not very refined, make the American public believe that a comic opera libretto is a secondary consideration.

How wrong!

What is the consequence? Almost every—I may as well say every—American comic opera receives a black eye from the start.

The very best dramatic actors cannot make a success of a play which lacks refinement, interest and construction.

And so it is with a comic opera. The composer may be a genius, capable of composing music which would well rank with such masters as Sullivan, Strauss or Millöcker, but—his libretto being so poor—the audience becomes weary and discontented and in consequence the composer suffers to such an extent as to be robbed of any and all chance of fair and reasonable appreciation of his work.

I would like to read a criticism—the opinion of a person who can be justly called a critic on such matters—in which the libretto of any comic opera that has thus far been produced in America has been termed sufficient. I won't even say good.

Show me the man capable of writing a libretto which deserves to be called by that name, and I will be the first to pay my deepest respects to him; but until that author has been found, I blame the American so called "librettist" for the failure of so many American comic operas.

The librettist must combine three very important functions. He must be a good dramatist—that is to say, he must be able to write clean and interesting dialogue—he must be a good poet, and thirdly he cannot, or must not, lack the knowledge of clever stage construction.

It is very hard to find these very important qualifications in one man, and it is therefore in Germany a very common occurrence to have two men engaged on the writing of a libretto. Messrs. Bauer and Witman stand foremost in that direction.

The second cause I attribute to the scarcity of capable singers. Some of my readers will say that I don't know what I am talking about when I say this. I can almost hear them replying: "Why, the woods are full of comic opera singers!"

So they are.

But what kind of singers?

When I say that there is a scarcity of capable singers, I mean just what I say, and I am ready to stand up for it at any time.

There are lots of comic opera singers, but there are very few good ones—artists who could hold any important position in European companies. And these few have the field all to themselves and are members of such comic opera companies as the Bostonians, or are stars of their own companies—Lillian Russell for instance.

In my opinion, there is only one comic opera company in America which deserves fully the credit and full share of being the representative comic opera company—a company made up of the very best artists in that line, and whose management and members take pride in presenting their respective productions in a manner to be of value to the advancement of musical taste and culture.

I mean The Bostonians.

They come as near perfection as to what a comic opera company should be as any of the stock companies in Vienna or Berlin.

They believe at least that the purpose of a comic opera is not to give the whole show to the funny man, or have the prima donna do all the work.

When I made this very same remark the other evening, I turned to Reginald De Koven and expressed myself in terms of congratulation upon his having the good fortune of placing his works in such hands. I am quite sure that Mr. De Koven agrees with me when I argue that the success of Robin Hood owes considerable to the company representing it.

Of course there are two or three other musical organizations whose productions are perfect as far as stage production is concerned, but when it comes to giving them credit for a perfect musical rendition of a work whose composer can unblushingly claim the recognition of being a composer (I mean by this that the man who wrote the music must be a competent musician, one who is able to write his own music down, able to construct concerted music and orchestrate his own work)—when it comes to this point, I say, we will find that such productions which parade as comic operas are of no value to the musical scholar.

Music in that instance is a secondary consideration.

Even after the composer has written concerted music which, if rightly rendered, would benefit any musical scholar, he will find his brain work thrown aside to make room for the introduction of "Annie Rooney," or "After the Ball," or some such songs, which in America make up the score of a comic opera; or the antics of the comedian are predominant.

There was a time when comic opera came as near the representations of those in Vienna, Colonel McCaull was the manager. But all the good members of his company have branched out for themselves, and the *ensemble* of such artists is scattered until it is impossible to trace them all.

When in Europe a new opera is produced, the public comes to hear the new work.

How different in America!

The Americans go to see or hear the star in a new production. They are anxious for his success. Never mind about the new opera.

A gentleman turned to me and remarked that we would have stock companies again.

Maybe in drama, but not in comic opera.

With Colonel McCaull's retirement that hope has died out, and I am afraid the present generation will never see a capable stock comic opera company.

We haven't the singers, or rather not enough singers. In a stock company there ought not to be any particular star; every artist must be a star.

Now figure up all the different comic opera singers. How many stock companies could be found? Consequently am I not right when I claim that to the scarcity of really capable singers is due the failure in American comic opera?

When two years ago I wrote in my MIRROR correspondence about the Berlin production of The Vogelhaendler, I predicted the failure of that opera in New York. I knew the incapability of the singers at the New York Casino, and when that opera, under the title of The Tyrolean, was produced, it was a failure, owing to the poor cast.

Mr. De Koven informed me that Robin Hood was composed to suit the vocal abilities of each artist of The Bostonians. So it is with the foreign composers. They always write within the limits of the person who has to impersonate the character.

In America it is different.

The comedian alone receives first consideration. There is no limit to his antics. The public goes to see him, consequently all other members are subordinate.

What follows?

The comedian says to himself: "Why should I surround myself with great singers? The people come to see if I am funny enough, therefore it would be foolish on my part to pay for good singers."

In some instances, however, they engage a fair prima donna, or I may better say the best available prima donna. All others need only be moderate singers.

O tempora! O mores!

My last accusation falls on the head of the comic opera manager.

The American comic opera manager lets art go to the wind. He is only looking out for the results of the box-office.

When I say art I mean human art (the voice). Of course he spends lots of money on elaborate costumes and scenery, and engages a lot of pretty and shapely girls, no matter whether they can sing or not. He puts them in tights and leans back in his easy chair and congratulates himself upon having the finest comic opera company on the road.

To prove how little he thinks of the value of a good vocal chorus, I will only say that he engages about twenty girls and blends their voices with only a double quartette of male voices, when, to get the true effect, there ought to be at least twelve male voices to a female chorus of twenty.

However, he says to himself, "Out of those twenty girls there are only about ten who have any voice, consequently eight male voices are sufficient."

He is right: they are sufficient—more than sufficient.

But can you call such a conglomeration of shapely women a comic opera chorus?

Can they do justice to a composer's score?

They murder any possible chance, and are thinking only of the beauty of their tights.

And such, alas, is what is termed a comic opera chorus!

But this is not all.

The manager pays too little attention to the orchestral score, and it matters very little to him whether the composer gets a chance to be judged fairly or not.

"We must save," he cries; consequently, he cuts down the orchestra to almost nothing, and he turns a deaf ear to the entreaties of the composer, who has spent many hours—aye, months—over a careful scoring of his opera.

Speaking about orchestras, I can't help mentioning the fact that Manager Frank Howe, Jr., of the Park Theatre in Philadelphia, is one of the very, very few managers who take pride in a large and competent orchestra, and I can well congratulate him on having the finest and largest orchestra in Philadelphia. It is a feature, and reflects great credit upon the management.

How many regular theatre orchestras employ oboe and fagot regularly? The Park Theatre orchestra can perform any style of music and render it well.

To conclude this rather lengthy argument with returning to the subject, I am sorry to say that until American comic opera is in the hands of the proper people who believe in a pure and musical (not musical trash which is at present the only feature of the average comic opera) entertainment, American comic opera will not prove beneficial to the cultivation of musical taste or the science of good music.

RICHARD STAHL.

THIEVES IN A THEATRE.

THE MIRROR recently printed a complaint made by an actor whose trunk had been robbed in the theatre at Paterson, and now Barry Johnson sends to THE MIRROR a letter from which this is taken:

"I deem it my duty to warn members of companies playing at the Opera House, Paterson, N. J., to be very careful of any portable property they may carry in their theatre trunks. During the recent engagement of the My Jack company there every trunk lock was either picked open by dexterous hands or fitted with keys and articles taken from it. So discreet was the thief or thieves that no great amount of stuff was taken from any one trunk, although I was a loser to the extent of about $40 in clothing. Other members of the company lost less.

"There are no locks on the dressing-room doors of this theatre, and the house is left open all day. But as this thing has occurred before, it looks as though the thieves are connected with the theatre.

"You would think that the manager of the house, hearing of these thefts, would take some step to protect the persons who are compelled to play this theatre. But nothing has been done, and this has been the case for three seasons, to my knowledge. Could not this manager be held responsible?"

It would seem that the manager of this theatre was very careless, to say the least. The above warning will no doubt be heeded by members of the profession who are compelled to play Paterson.

GERRY IS OPPOSITION.

La Regaloncita, La Preciosa, and La Graciosa, known in private life as Carlotta, Florence and Leonora Ewer, aged respectively nine, eight and seven years, who have been appearing in Boston in Venus, appeared before Mayor Gilroy, in his office, last Friday, to perform their specialties. Application had been made for permits for their appearance in Venus at the Casino. Elbridge T. Gerry had objected to the granting of permits, and the exhibition before the Mayor was made so that this official might determine. The graceful children danced, posed, and performed as they have in Boston. The Mayor finally said he would grant permits for their appearance, but that they must not sing, dance, or perform acrobatically. The children thanked him, and tripped out of the office with their mother. They are said to receive $100 a week.

ANOTHER BLOOMINGDALE SHOW.

An entertainment was given last Friday afternoon in the chapel at Bloomingdale Asylum, under the direction of Mrs. W. J. Scanlan, assisted by Augustus Pitou. It was expected that Lillian Russell would appear and sing "Moonlight at Killarney," which was written for her by Scanlan when she was a singer at Tony Pastor's, but Miss Russell sent a note of regret, pleading indisposition. A clever vaudeville performance was enjoyed by the inmates. A. O. Duncan, the ventriloquist, Lucy Daly and the pickaninnies from The Princess Nicotine, Mabel Clarke, the Garden City Quartette, Paola, and Foreman and West appeared. After the performance, Scanlan was greeted by many old friends, whom he seemed to recognize.

REFLECTIONS.

Wallace P. Keller is no longer manager for Ada Gray. Miss Gray, it is said, has in preparation a new play by Sardou.

William Frease, stage manager of the Columbia Theatre, Frankfort, Ind., and Daisy Hopkins were married in that city on Jan. 18. Many beautiful gifts marked the happy event.

James Young, the youthful actor of *Hamlet*, is receiving good notices from papers in the towns where he is appearing.

Louise Llewellyn, serpentine dancer with Jule Walters' Side-Tracked company, presented Mr. Walters with a three-and-one-half karat diamond stud at Kansas City on Jan. 15.

David L. Robinson, for a number of years on the executive staff of the Park Theatre, Brooklyn, and last season treasurer of the Empire Theatre in this city, is now business manager for Charles T. Ellis, the German comedian. Although a young man, Mr. Robinson has served many years in the profession, and has been identified with prominent attractions.

Gordon McDowell is now sole owner and manager of the Cook Dramatic company, having bought the Cooks' interest. Mr. McDowell will produce a new play, In Honor Bound, by Seymour S. Tibbals, in Fairmount, W. Va., on Feb. 3.

Toledo, O., is angry because Patti canceled her date there. Patti declined to appear in Toledo, it is said, because she thought that Memorial Hall, where she was to have appeared, was not a fit place for a concert.

Alba Heywood in Edgewood Folks and the Dewey Heywood Concert company, combined one night at Columbus, Tex., on last Thursday. The concert features were interspersed with the regular specialties of Edgewood Folks, and the five Heywood brothers connected with the two companies saw each other perform for the first time since Alba Heywood began as a star in Edgewood Folks.

George W. Rife, of the Baltimore managerial firm of Kernon, Rife, and Houck, paid New York a visit last week, and made his headquarters at T. H. Winnett's office.

Away Down South will be the sub-title applied to Wife for Wife next season, owing to the introduction of an elaborate plantation scene.

Bertie Conway, daughter of George and Lizzie Conway, of the Paul Kauvar company, and John W. Kolb, professionally known as Billy Gray, comedian and author of My Aunt Sally, were recently married. They will play in vaudeville theatres the rest of the season, and will be known as Gray and Conway.

Mrs. Ettie Henderson was on last Saturday unanimously elected a member of the Woman's Press Club of New York. In presenting Mrs. Henderson's name, Mrs. J. C. Croly, the President of the Club, made a very handsome reference to the work done by Mrs. Henderson for the Actors' Relief Committee. Mrs. Henderson was a guest of the Twelfth Night Club on Sunday.

Ruth Carpenter is laid up with the grip. Maggie Leland went on at an hour's notice, and played her part, that of Barbara Holton, in In Old Kentucky with success.

The Armory Hall Theatre in Sacramento, Cal., was closed after the performance Jan. 13 by order of the Sheriff. The management were unable to satisfy their creditors and an attachment was served covering all the property.

The Voodoo will reopen the season at Trenton, N. J., on Feb. 12 and work from there West on a long tour. Thomas E. Murray, the star, will introduce several new specialties. His support includes Ada Rothner, Charles M. McDonald, Kitty Beck, Kitty Wolfe, T. J. McGrane, Lillian Drew and Genevieve Clifton.

Howard's stock company of players, managed by George Van Houten, with Charles G. Amsden as business manager, and Howard and Doyle as agents, opened at the Calumet Theatre, South Chicago, on Jan. 21, in repertoire. The company includes Florence Hamilton, Mary Ellsworth, Mrs. Kate A. Beebe, Renie Earlington, Little Lillian Gale, Lizzie Smith, Charles W. Ferris, Harry A. Ellis, Theo. Stark, George Hanna, Willis B. Kensil and Frank J. Gorman.

Charles J. Greene, manager of the Aristocracy company, has been re-engaged for next season by Charles Frohman, under whose management he has been for the past five seasons.

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TELEGRAPHIC NEWS

CHICAGO.

Nat Goodwin's Accident—The Schiller Lease—Hall's Entertaining Chronicle of Matters Theatrical.

[Special to The Mirror.]

CHICAGO, Jan. 29.

Comedian Nat Goodwin met with a serious accident the other day, breaking a tendon in one of his legs while riding horseback. Two well-known surgeons stitched the tendon Friday, and the actor was unable to appear in the evening. A large audience was turned away. At the Saturday matinee William Beach played the part of Jim Radburn, and has been playing it since. He plays it remarkably well, too. The physicians say that a few days in bed will make Goodwin as good as new, and they expect that he will be able to appear again to-morrow night.

I feared that something would happen to Nat when I saw him last Wednesday afternoon at John Drew's matinee. Among other things, the blizzard which struck the town that day had induced him to wear a long, meerschaum ulster, velveteen ear muffs, blue goggles and russet shoes. When his leading man, Beach, saw him in this make-up he was very much shocked, and it takes a good deal to shock Beach, by the way, as he has been in a San Francisco stock company, where a man is expected to play at short notice anything from Simon Legree to high five and from pin pool to Mercutio. Goodwin relieved him of a great responsibility, though, by greeting him with "Ain't I a sight?"

John Drew continues to please large audiences at the Columbia in Henry Guy Carleton's successful play, The Butterflies, which is a certain go. Mr. Carleton is still here and will go with the company to New York. This is Mr. Drew's last week and the company improves with every performance. Olive May is remarkably clever and Arthur Byron never did better work. Marie Jansen follows in Delmonico's at Six.

Sinbad's return to its old home, the Chicago Opera House, has been marked by the usual large business and the spectacle was never better. James T. Sullivan is a distinct addition to the cast and the girls seem prettier than ever. Eddie Foy witnessed the execution of George H. Painter in the jail the other day, and Henry Norman has been gloating over the victory of his friend Corbett. When he heard the news he was in front of the *Tribune* office, and he threw a new hat in the air and had it run over by a cable train.

The *Evening Post's* despatches from Jacksonville the other day said: "Among the well known actors on the ground to see the fight are Maurice Barrymore, E. J. Henley, and John L. Sullivan."

Frank Daniels had two fairly good weeks at the Grand, where De Wolf Hopper opened in Panjandrum last evening to a great big house, and scored an unmistakable hit. He is here for two weeks.

Julia Marlowe is in her third and last week at McVicker's. Her business has been fairly good. Pauline Hall follows next week.

Manager L. L. Sharpe of McVicker's, has gone East to look for next Summer's attractions and Harry Sommers is in charge. Mrs. R. M. Hooley and Harry J. Powers are also in New York city on business.

The young tragedian, Walker Whiteside, has done well at the Schiller, and the critics have awarded him high praise. He remains another week in repertory.

Last Thursday the *Times* printed a column story to the effect that Manager Daniel Frohman had secured the lease of the Schiller Theatre. It is emphatically denied by Manager L. C. Straight, and I was informed by Smiley Walker that in Cincinnati Wednesday last Nelson Roberts showed him a telegram from Mr. Frohman to the effect that all negotiations for the Schiller were off.

Mr. Walker, by the way, is here in advance of Colonel Bob Ingersoll, who lectures at the Auditorium next Friday night and at McVicker's next Sunday night.

Last Friday I attended a press reception at Steele Mackaye's Scenitorium, the pocket edition of the Spectatorium, and I was surprised at what I saw. The cosy auditorium seats 1,000 comfortably, and the scenic effects, lights, etc., will be marvelous. The opening is set for Feb 2. Mr. Mackaye will deliver the explanatory lecture, and Frederic Archer will direct his own music. Leonard Wales is the press representative and "understudy" to Archer and Mackaye.

I had a call Saturday from Charles Dittmar, with Florence Bindley in The Pay Train, who seems a very nice gentleman in spite of the fact that he presented a letter of introduction from W. A. McConnell. He presented me with a fine large photograph of his pretty little star.

Another caller last week was W. W. Tillotson, of Niobe, which was at the Academy. His leading comedian, James R. Smith, had trouble here, by the way, and left the company. Mr. Smith, who seems to be known as "Windy" Smith, insists that I give you the purport of a note received from Manager Tillotson. It was to the effect that he was "discharged for drunkenness and fighting on stage." Why Mr. Smith should request that this be given publicity I cannot say, but I always have been accommodating.

Openings at other houses yesterday were The County Fair at the Haymarket, Carl A. Haswin in The Silver King at the Windsor, Julia Stuart in The Two Orphans at Hawlin's, J. K. Murray in Glen-da-Lough at the Alhambra, George Dixon and his specialty company at the Empire, The White Slave at the Clark Street Theatre, The Diamond Breaker at the Academy of Music, continuous variety performances at Frank Hall's Casino, vaudeville at the Lyceum, Olympic, Park, and Tivoli, and burlesque at Sam T. Jack's Madison Street Opera House.

John Hogarty and Pete Bailey send me a choice specimen for my collection of soubrette names. It is "Daisy Beauté." Kirke Lashelle writes to say he does not see how I have overlooked "Cordie Davega." Neither do I—I should say neyther do I.

Charley's Aunt comes to the Columbia for the Summer and Chauncey Olcott is booked for an early appearance at Hooley's, while Aristocracy comes to the Schiller soon.

I am able to testify with pleasure to the error in the report that Comedian Joe Hart is losing his voice. His fine tenor is fully as robust as ever, and is unimpaired.

Harry Hamlin continues to fill his offices at the Grand with dainty bits of bric à brac and curios. His latest addition is a bust in miniature of Johnstone Bennett.

Charlie Matthews, who has "marked" every big billiard game here since 1824, and Andy Moynihan, formerly of Omaha, have taken Charlie Parker's place near the Auditorium. After the concert Saturday night Mr. Thomas' harp artist, his bass violin virtuoso and his expensive cornet player shouldered their instruments and went in after the foaming beer. They attacked the lunch first and were at it when Matthews saw them. "Here!" he yelled, "You ducks get out of here. We don't want any music." They attempted to explain but he wouldn't have it and he chased out three good customers believing them to be street musicians. What would Theodore Thomas say?

The Forty Club's annual ladies' dinner was a great success at the Wellington the other day and covers were laid for sixty-four. Among the guests were John Drew, J. E. Dodson, and Miss Annie Irish, of the Kendal company; Ben King, Signor S. Tomaso, and others. Letters were read from Nate Salsbury, the vice-president, and Judge Kohlsaat. During the evening I was presented by Secretary Freibreyer, on behalf of "Mcauber," with a gavel made of a piece of the balcony of the White Horse Inn at the World's Fair. It was a white horse on me, so to speak.

Business is improving here somewhat, though the blizzard of last week gave it what Corbett gave Mitchell.

"BUFF" HALL.

CLEVELAND.

Jane, Executive Committee, The White Squadron, and Other Offerings—Notes of the Theatres.

[Special to The Mirror.]

CLEVELAND, Jan. 29.

Jane, with sprightly Jennie Yeamans in the title role, amused a large audience at the Euclid Avenue Opera House to-night, and will remain all week. This is the first time this piece has been seen here. Next week, the Duff Opera company the first three nights, followed by A Trip to Chinatown.

The Lyceum Theatre to-night has Russell's Comedians, for the second time this season, in About Town, which is well received, and will hold the boards for three more performances, and be followed by Archie Boyd in The Country Squire for the rest of the week. R. E. Graham in After the Ball the first half of next week, followed by the Wicklow Postman.

The White Squadron drew a crowd to H. R. Jacobs' Theatre to-night. It will remain all week, and be followed by The Romany Rye next week.

The Rentz-Santley company is at the Star Theatre. Next week, The London Belles company.

The Cleveland Grays gave the Midway Plaisance at their beautiful new armory all last week to immense crowds. They will continue for the first half of this week. The enterprise assures the company over $10,000 for their treasury.

Manager Henshaw will give three weeks of comic opera at the Lyceum Theatre. The Fencing Master will open on Feb. 12, and will be followed by The Bostonians and the Wilbur Opera company.

Florence Drake, of this city, who plays the part of Marie in the Wang company, was secretly married at Dayton on Christmas Day. It was a big surprise to her parents and friends here, the fact not leaking out until last week.

WILLIAM CRASTON.

PHILADELPHIA.

The Record in the Quaker City's Many Theatres—Giving Away Building Lots.

[Special to The Mirror.]

PHILADELPHIA, Jan. 29.

Theatrical business is looking upward. The Grand Opera House reopened with Mrs. John Drew in The Road to Ruin, to a large and delighted attendance. Engagement is for two weeks in repertoire.

The People's had a good week with My Jack, the houses being a decided improvement over those of the preceding week. To-night Eagle's Nest opened to a big sale.

Ada Gray is pleasing the patrons of the Kensington Theatre in East Lynne. Attendance large.

Robert Mantell has a very large attendance at the Park, where he opened in The Face in the Moonlight. The week is given to repertoire, and the advance sale warrants a strong improvement over last week.

Ours proved a winner at the Girard Avenue, and the company acquitted itself admirably. The house was sold out for the entire week on Tuesday. The Shaughraun is on for this week, and the house is solid with people, for the first performance.

R. E. Graham, with After the Ball, did not do much at the Walnut. Herrmann has a splendid audience to-night.

At Gilmore's Auditorium, to-night, Russell Brothers, under Weber and Fields, are showing to a splendid attendance.

The Old Homestead gives way to the fortnight engagement of Henry Irving. Judging by the way the seats were sold early last week, the Chestnut Street Opera House will be crowded as it never was before. This evening there is scarcely room to breathe. Becket is the play, followed by repertoire.

At the Chestnut Street Theatre The Girl I Left Behind Me concluded the second of its six weeks with a slight falling off in receipts, though the attendance is above the average.

Lewis Morrison was a strong attraction with Faust, at the Empire. The Struggle of Life, the bill for the current week, opened to-night to a good house.

Signal Lights at the Standard enjoyed one of the heaviest weeks of the season. Peck's Bad Boy has a large house to-night.

Forepaugh's Theatre, with The Stowaway, played to large audiences all the week and gave way for the first production of Youth, which packed the house solid this afternoon. Fanny McIntyre had a fine reception upon her return to the scene of her former victories, as did Gus Levick, A. H. Stuart, Sam Edwards and Jessie Bonstelle.

The Star last week took in $8,315.40, and during the six days closed the doors three times to keep the people away. Scott Marble takes the stage management to-day.

The Bijou is also doing its share. The bill is large and strong in ability.

The Rentz-Santley Burlesque company always does a great business at the Lyceum, and last week was no exception. Williams' Big Show this afternoon opened to a fine attendance.

The Dazzler plays the National this week.

The Star management is to give away to its patrons five thousand lots, situated near Atlantic City. Each lot is 25x100 feet, and every purchaser of a balcony, or orchestra chair, can become a real estate owner.

Sothern, at the Broad, will continue Sheridan another week. The attendance is good. The house to-night is full and demonstrative.

EDWIN RUSHTON.

PITTSBURG.

George C. Jenks' New Melodrama, In the Name of the Czar—Other Attractions.

[Special to The Mirror.]

PITTSBURG, Jan. 29.

In the Name of the Czar, a Russian melodrama by George Jenks, of Pittsburg, was successfully produced at Harris' Theatre to-night. The play is a strong one, and it made an emphatic hit. There were two or three curtains on each act, and a curtain call for the entire company after the belfry scene in the fourth act.

The story is of a rich young American who goes to Cronstadt in his yacht and there meets with a classmate whom he had known at Yale. The father of Alexis is confined in the fortress of the Schlusselburg by his half brother, who now seeks to place the young man there and marry the latter's mother, the wife of an uncle's half brother, for the sake of the property left her by her husband who has died in the prison. The villain's schemes are all foiled by the young American, and everything ends happily for the good people, and disastrously for the bad ones. There are a number of heavy sets, including a rocky pass near Cronstadt, the fortress of the Schlusselburg, and the belfry of the Church of St. Nicholas.

William Blaisdell scored a hit as the young American, and James Wall did the same as Alexis Silvitch. Frank G. Mack and Emma Italia were excellent as an Irish servant and a French maid, and Mamie Egbert showed considerable power in an ingenue role. The play is different from other Russian dramas in that its interest revolves around American characters. Mr. Jenks has put the piece on at Harris' for a week's trial. He has not decided whether he will sell it or put it out himself next season.

The Prodigal Daughter was elaborately presented at the Duquesne Theatre to-night to a fine audience. From the advance sale indications point to a big week. A Brass Monkey follows.

Siberia was presented at the Bijou to a crowded house. Next week, James J. Corbett in Gentleman Jack.

One of the largest audiences of the season gathered at the Alvin to-night to see the Lilputians in A Trip to Mars, and the little folk were warmly welcomed. Aristocracy next week.

At the Grand Opera House Dr. Bill was given to a good attendance. Effie Ellsler follows in Doris.

The City Club, with a bright specialty bill, opened at the Academy of Music. Russell Brothers follow.

At Harris' In the Name of the Czar packed the house. Next attraction, Blue Grass.

Manager Witt's new East End theatre will be ready by Oct. 1, opening with Warde and James.

The Duquesne management is experimenting with the female usher, so far with much success. The innovation is an agreeable one to the patrons, and will probably obtain at all theatres in this city next season.

E. J. DONNELLY.

ST. LOUIS.

How the Attractions Opened the Week—A Benefit—A Search to Shelter Students.

[Special to The Mirror.]

ST. LOUIS, Jan. 29

A Trip to Chinatown opened at the Grand Opera House last night to a large audience.

Conried's Ferenczy Comic Opera company appeared at the Olympic Theatre last night in The Tyrolean before a large audience.

Walter Sanford's The Power of Gold played to two big audiences at Pope's yesterday.

The Still Alarm began its engagement at the Hagan last night to a big audience.

The Danger Signal opened very large at Hawlin's yesterday. To-night Manager Jones and Doorkeeper Knapp are having a benefit with a packed house.

The Lilly Clay and Old age and Youth companies combined gave a strong vaudeville entertainment at the Standard yesterday.

Guido Vogel, a member of the Olympic orchestra, composed a march to the St. Louis Medical College students who attended in a body last Thursday night.

St. Louis Lodge No. 9, B. P. O. E., celebrated their six hundredth regular communication last Thursday night by an old-time social session, at their rooms in the Hagan Building. Many visiting theatrical people were present.

Frank S. Arnette representing Wang came in Saturday to spend a couple of extra days with friends here. W. C. HOWLAND.

BOSTON.

Tabasco—John T. Sullivan Leads—Sixteen Leases the Park—Gossip's News and Comment.

[Special to The Mirror.]

BOSTON, Jan. 29.

R. A. Barnet has given to the stage another leaf in Tobasco which was first publicly performed at the Tremont to-night by the Cadets.

The piece was tried at a professional matinee last Thursday when about all the actors in the city were present and expressed their approval of the piece. The house to-night was sold out long ago, most of the seats bringing high premiums by auction.

The plot of the piece is slight, indeed, for it all hinges upon the desire of the Bey of Tangiers to get something hot. Finally a bit of tabasco sauce is given him, and his taste is suited. He wants more, but none is to be found, and the unhappy cook who gave the sample is at his wits' end to keep the Bey's attention distracted, but at last a large supply of the "hot stuff" arrives and the piece ends. Incidentally there are an elopement from his harem, and the introduction of almost innumerable clever specialties. Mr. Barnet has given a libretto that bristles with witty lines, and he is more fortunate in the musical accompaniment than his earlier burlesques. It is safe to predict that when Ned Roe gets hold of the piece for a professional production George W. Chadwick's music won't disappear as most of Carl Pflueger's did in 1892.

The Cadets play the piece admirably. Mr. Barnet makes a capital vizier with a headdress that constantly suggests a balloon ascension. T. E. Stetson is a peppery Bey, and Malcolm Greene's ballet dancing is graceful indeed. The conspicuous hit is that of George P. Davis, whose soubrette is such a good bit of female impersonation that the ateegers will forget that Richard Harlow ever played in Boston.

This week Marie Wainwright returns to the stage where she was once the leading lady, and opens a week's engagement at the Museum with The Social Swim, although Camille, Frou-Frou, and Man and Wife are to be given later.

Rose Coghlan gave Boston a chance to see A Woman of No Importance to-night, opening a fortnight's engagement at the Hollis Street and having John T. Sullivan in the character played in New York by Maurice Barrymore, and later by her brother Charles.

Miss Coghlan had a large and fashionable audience.

James J. Corbett made his return to the stage at the Boston to-night, opening a single week's engagement in Gentleman Jack.

Crowds followed Corbett all day, and the lobby was packed an hour before the doors opened. There was a great crowd in attendance.

Lewis Morrison in Faust opened a week's engagement at the Bowdoin Square to-night.

Sappho holds the stage at the Grand Opera House for this week only, as other bookings prevent the extension of the run of the funny farce which has made a pronounced hit in spite of its rather *risqué* situations.

Charley's Aunt will hold the stage at the Columbia for several weeks to come, as arrangements have been made to change dates which would have limited its run.

Henry E. Dixey's month's engagement in Adonis at the Park ends this week, and the chances are that he will never do the burlesque here again. He was one of the most interested spectators at the professional matinee of Tabasco, and I understand that it is quite probable that he will appear in that next season.

Other attractions in Boston this week are: Bijou and Howard continuous variety; Grand Museum, Katherine Rober in Kathleen Mavourneen; Lyceum, Marie Sanger Burlesque company; Palace, Rose Hill Folly company.

John Stetson is to be just one month without a Boston theatre. I said last week that he had given up his lease of the Globe Theatre site. Now he has completed arrangements for a lease of the Park and on Feb. 5 that house comes under his management with the opening of the engagement of Russell's Comedians in About Town. It was at first announced that he had bought the house of Lotta Crabtree paying about $300,000 for the property. That is not so; he takes the house for a five years' lease. Mr. Stetson is now free from the Globe in every way, although he owns a part of the land on which that house stood. It now seems probable that a business block will be erected on the site. Mr. Stetson has not decided what changes, if any, he will make in the staff at the Park. He now thinks Utopia, Limited, will not be given here until Fall. It had been planned to produce it at the Globe in the Spring.

Annie Clarke was taken ill after the performance on Saturday, and Marie Burress took her place to-night with great success.

Marie Burress is at the head of a benefit performance to be given March 9 for the unemployed of the city. As You Like It will be given and in Rosalind Miss Burress will have her first Shakespearean part to play in Boston where she is such a pronounced favorite. Rich and Harris have given the use of the Hollis Street, and Edward E. Rose, of the Museum, will direct the performance.

Irene Verona met with an accident in her dressing-room at the Park last Thursday, and came near losing the sight of one eye. Prompt medical attendance and a few days in a dark room enabled her to resume her work as

Talamsa in Adonis in which she has made such a hit here.

All is not fair sailing in regard to the Alcazar, for the insurance men claim that the structure is not meeting the requirements of the building laws, which provide that a theatre or hall seating eight hundred or more shall be constructed according to specifications of a first-class theatre. The present plan of reconstruction would make it of the second class. The owners obtained a permit for reconstruction from the building inspector, but the board of underwriters will make an appeal, raising the question of the right to issue such a permit.

Joseph Haworth, of the Grand Opera House stock company, gave a reading before the inmates of the Consumptives' Home, at Dorchester, and read himself hoarse for their entertainment.

Irene Vera of the Adonis co. fell at the Park early in the engagement and wrenched her ankle so that she will be unable to dance for months. She must wear a plaster cast for three or four weeks more.

Henry E. Dixey will be given a reception by the Boston Press Club to-morrow evening.

Henry Irving's engagement at the Tremont ended with a tremendous attendance. He will return for a farewell engagement in March.

The Boston Museum School of Acting is to produce Platonic Love, an original comedietta by Le Roy Phillips.

John T. Braham, the musical director of the Park, was made happy by the birth of a twelve-pound son.

Mark Price, of the Grand Opera House stock company, has written a play entitled Pale Colors, which that organization will play when it returns to the home theatre on Feb. 20.

America is to begin a month's engagement, probably at the Mechanics' Building, March 19.

Bram Stoker and F. Hopkinson Smith were entertained by the Hasty Pudding Club at Harvard last week.

Harry Lee and Milton Royle have applied for an injunction to restrain Rich and Harris and Frohman from presenting Charley's Aunt at the Columbia after Feb. 1. Friends was booked for Feb. 12, and refused to accept another date.

Nordica, who was to have sung with the Handel and Haydn Society, next Sunday, has refused to fulfil the engagement—it is said she is ill in New York—and Emma Juch will take her place.

William Hoey's new piece is from the pen of H. and E. Paulton and the company will be under the management of W. D. Mann.

Henry E. Dixey is to collaborate with a Boston man in writing an Indian play.

JAY B. BENTON.

CINCINNATI.

Wilson Barrett, Americans Abroad, In Old Kentucky, Enemies for Life, and Other Attractions.

[*Special to The Mirror.*]

CINCINNATI, Jan. 29.

Wilson Barrett at the Walnut presents a repertoire including Virginius (to-night's programme), The Stranger, Hamlet, Othello, Ben-My-Chree, and The Silver King this week. Barrett's work to-night as Virginius won the artist several enthusiastic curtain recalls, and his support was most efficient. Next week, Jane.

Daniel Frohman's Lyceum Comedy company is presenting Americans Abroad at the Grand this week, the attendance to-night being unusually large. The leading roles in the hands of J. H. Gilmour, J. B. Polk, Maud Harrison, and Helen Kinnaird are admirably handled. The Prodigal Daughter next week.

Jarbeau is one of Havlin's recognized attractions and her reception was enthusiastic. The star's support includes Gus Pixley, Ed. Sanford, Hattie Wells and Ross Snow. The Spider and Fly next week.

In Old Kentucky packed Henck's at both performances. The cast was above the average, Laura Burt and Harry Mainhall being especially good in prominent roles. The White Squadron next.

The London Belles' Burlesque and Novelty company opened a week's engagement yesterday at the Fountain, the attendance being large. Rose Sydell, Campbell and Shepp, Belle Clifton and Barr and Evans were well received.

Enemies for Life, with Joan Craven in the stellar role, scored a hit yesterday at Robinson's. True Irish Hearts follows.

Bobby Manchester's French Folly Burlesque company, headed by Emma Krause, tested the capacity of the People's yesterday, both afternoon and evening. Pauline Cook and May Clinton, Lillian Mason, John J. Tiernan, and Charles and Cora Ernest were well received. The City Club next week.

Harry Rainforth, of the Grand, starts out with Colonel Ingersoll on a lecture tour next Thursday, and W. S. (Smiley) Walker, formerly advance agent for Annie Pixley, has been engaged to look after the advance work.

JAMES MCDONOUGH.

THE PLAY SUCCESSFUL.

[*Special to The Mirror.*]

NEW ORLEANS, Jan 28.—Rhea made an undoubted success in her play, La Gioconda, produced at the Grand last night. The play will be a winner. Hart gave splendid support.

H. GREENWALL.

BIG RECEIPTS.

[*Special to The Mirror.*]

GRAND RAPIDS, Mich., Jan. 29.—DeWolf Hopper at Powers' on Saturday, matinee and evening, played to $2,208—banner receipts.

W. E. COX.

William Faversham was ill and unable to play in Sowing The Wind at the Empire Theatre on Saturday afternoon. Nelson Wheatcroft read his part.

DEATH OF ROSINA VOKES.

A cablegram received yesterday morning at 10:30 o'clock announced the death of Rosina Vokes at her home at Babbicombe, Devonshire, England. She had been ill for three months with hasty consumption. Her husband, Cecil Clay, was with her when she died.

Clarence Fleming, who has been Miss Vokes' manager for nine years was much affected by the news. He said to a MIRROR reporter:

"I was calling on my brother, Maybury Fleming, dramatic editor of the *Mail and Express*, this morning, when the news of Miss Vokes' death came over the cable. It was a great shock to me, although I knew she could not live much longer. I feel as though I had lost a near relative. Miss Vokes was one of the most charming and charitable women that ever lived. She was always doing something for others.

"A few years ago Miss Vokes was worth between two and three hundred thousand dollars. She lost it in unfortunate speculations in stocks. She gave away a great deal of money in charity. A few weeks ago I figured that within eight seasons she had spent $2,000 for hospitals, the destitute and children's homes.

She was not in a condition to fulfil her engagements this Fall, but she came over from England to tour here simply in order that her company should not be idle and because I had booked a route for her.

"I became Miss Vokes' manager two days before she began her first American tour at the Globe Theatre, Boston, on Oct. 5, 1885, and I remained in that position until Dec 13, 1893, when, in Washington, D. C., she played for the last time.

"Consumption was hereditary with her. It caused the death of her father, her sister, Jessie, and her brother, Fred.

"Victoria Vokes is the only living member of the celebrated Vokes family. She is living in retirement in London. Fawdon Vokes is living, but he was only an adopted brother.

"There is no company in the world that traveled so comfortably and luxuriously as Miss Vokes'. On its trips to the Pacific coast it had a Pullman hotel car. Miss Vokes reserved for herself only the drawing room.

Rosina Vokes died at the age of forty. She was the youngest of the four Vokes children. She was also the cleverest. She made her first appearance on the stage at the age of six years in pantomime, at Drury Lane, London. As a very young girl she appeared with her brothers and sisters in The Belles of the Kitchen, a disjointed but diverting farce-comedy, which was one of the very first of its kind. In this piece the Vokes family played prosperously through England. They came to America in 1872, beginning their tour at the Union Square Theatre. They appeared here for several seasons, presenting The Bells of the Kitchen and several other plays.

Miss Vokes married Cecil Clay in 1877 and retired from the stage. But in 1884 Mr. Clay lost his money and Miss Vokes came to America to make another fortune. She was accompanied by Mr. Clay. He rendered her valuable assistance. He is a facile and fertile writer. He is the author of The Pantomime Rehearsal, her most successful production.

The secret of Miss Vokes' success was her eccentric yet pleasing demeanor, her comicality of pantomime and facial expression, her quick changes of mood, her shrill, chirpy voice and her graceful dancing. Her supporting companies have always contained expert actors. Her greatest successes were made in short farcical comedies. Among them were My Milliner's Bill, In Honor Bound, The Lawyer's Fee, The Rough Diamond, The Circus Rider, The Tinted Venus, A Lesson in Love, and Maid Marian.

MR. HENDERSON BACK AGAIN.

Wemyss Henderson returned from Europe Saturday on the *Paris*. While abroad he visited several of the principal continental cities and nearly all of the principal cities of England.

"Theatrical business generally in Europe," he says, "is about as bad as it is in America. Five or six good theatres are closed in London for want of tenants. Mr. Daly has at last struck a winning card in Twelfth Night, and business for the past month had been very good indeed.

"Bolossy Kiralfy has undoubtedly done the best work of his life in Constantinople. It is artistic in the highest degree, and is in every respect superior to last year's production at Olympia, Venice. The place is attended by at least 20,000 daily."

Mr. Henderson while in London had a new ballet written by Coppé and Jacobi for the forthcoming production of the American Extravaganza company, and has secured an option on several pieces intended for early production in London. Mr. Henderson leaves for Chicago to-day (Tuesday).

THAT PENNSYLVANIA TAX.

Companies showing in Pennsylvania will hereafter be governed by the decision of Judge Endlich, of the Berks County Court, upon an appeal taken before him by Manager Mishler, who refused to pay the fifty dollars license for each performance exacted under the old law treated of in THE MIRROR recently, and on Saturday last the first appeal was decided by the Judge.

He distinctly states that one fee of fifty dollars, paid by the manager of one house, entitles that house to play all the companies booked for a period of twelve months. It will now be in order for all managers to demand the return of all sums paid by them to the different county treasurers, in excess of the legal amount, $50 for the full year.

Mr. Mishler manages nine theatres in Eastern Pennsylvania. His plucky contest of the tax will be appreciated by other managers, although there is no doubt that the matter will be appealed to the Supreme Court for final adjudication.

Judge Endlich, in his opinion, is understood to hold that the payment by a resident manager of a theatre of the $250 fee per year protects all companies that appear at his theatre on a percentage or sharing basis, although technically the tax may be exacted of traveling managers who rent theatres instead of playing on a percentage.

HANLEY COMPANY STRANDED.

Lawrence Hanley's company has come to grief. A telegram was received by THE MIRROR on Saturday from Manager Henry Greenwall, dated New Orleans, which said: "Lawrence Hanley company stranded here. Played through Jefferson, Klaw and Erlanger's circuit. Can MIRROR Relief Fund assist in sending them to New York? There are eight persons. Will do our share."

THE MIRROR is collecting the Relief Fund, but the money is disbursed by the Relief Committee. Mr. Greenwall's telegram was sent to a representative of the Committee, who expressed regret that the case did not come within the scope of the Fund.

"This money was raised to relieve destitution among the unemployed," said he, "and the Committee cannot use it to bring home stranded companies. If an exception were made in this case it would create a precedent that would be awkward. Companies are stranding every week in various parts of the United States. If we should attempt to pay fares to New York the money would vanish speedily, and there would be none left to put food into the mouths of the starving right here in New York, or to furnish shelter to the homeless."

Mr. Erlanger, of Jefferson, Klaw and Erlanger, said when he saw Mr. Greenwall's telegram: "The reference to our circuit is spiteful. We begged the Hanley company not to play the couple of weeks they wanted on our circuit in the South, but the management professed to have plenty of capital and insisted upon filling the time there."

A FULL HAND.

Miss Lionel's company of students appeared last Tuesday afternoon at the Madison Square Theatre in the first production of A Full Hand, a farcical comedy in three acts, adapted by Mrs. C. A. Doremus and M. T. Stone, from Les Petites Godins, by Maurice Ordonneau.

The adaptation has been cleverly done. The comedy abounds in bright lines and farcical situations. Felix Floater, a cork merchant, meets a fascinating widow on board an ocean steamer. He is a widower, with three grown-up daughters. While courting the widow, however, he has made her believe that he has no children.

Floater's subsequent fabrications to account for the presence in his household of three young women get him into all sorts of laughable predicaments. Ultimately he succeeds in getting the daughters off his hands by marrying them to eligible suitors, and the widow then consents to again smile upon his suit.

Jeanne De McCarty was capital as Miranda Myrtle, and Powhatan R. Robinson proved very amusing as Felix Floater. A word of praise is also due to Raphael Fowler as Timothy Temple; E. Del Castello as Captain Bonnza; Harry Hutchins as Freddy Rose; Nelson Goodsell as Ramon Carbona; Norman Lascelles as Blotter; Adeline Rice-Robinson as Ophelia; Rose Warren as Delia, and Nita Govin as Celia.

CAPITAINE IS UNIQUE.

Alcide Capitaine, the performer on the flying trapeze, is a wonder. She is unique. Therefore she can afford to be modest. She leaps thirty-eight feet from one trapeze in motion to another, catching herself by her legs. While she does this the drum plays and the audience holds its breath. Capitaine is eighteen. She has been an aerial performer since she was two-and-a-half years old. Her muscles are as hard as Sandow's. She could knock down a man without difficulty. But she is graceful and pretty. She said to a MIRROR reporter:

"To succeed in a career similar to mine one must have complete control of oneself; there must not be a particle of nervousness. You must begin when scarcely more than an infant. In Italy, my home, there are colleges of gymnastics. My father was a professor in one. He trained me. One day, when I was swinging myself from one trapeze to another, intending to catch myself by the head, I missed my aim. There would have been an accident, but accidentally I caught by my legs. My father said: 'That is wonderful! It has never been done before. Try again!' I did. I succeeded. It is now my great act. I know of no one else that does it. I never fail. But a second's delay and I would fail!"

Capitaine's engagement at Koster and Bial's is for eight weeks. A vaudeville agency wants to book her her over the country. She may accept the offer. But she will return to Italy this season. She has appeared at all the principal concert halls of London and of the continental cities.

DEATH OF A HOBOKEN MANAGER.

Louis Neidrach, known professionally as Louis Fanlon, died last week in Hoboken after a short illness. He was the active partner of Harry Marteil in the management of the Germania Theatre of that city for the past year, and was very popular. Mr. Fanlon some years ago was considered one of the cleverest acrobats on the road, and traveled extensively throughout this country and Europe, where he won considerable fame and money. He at one time figured as one of the famous Leotard Brothers. He leaves a family.

Henry W. Dodd has rejoined the Robin Hood company, and will play his old part, that of Friar Tuck.

PROFESSIONAL DOINGS.

George Grossmith arrived in New York on the *Paris* on Sunday.

W. H. Morton is ill at St. Francis' Hospital, Pittsburg.

Ohio furnishes a new aspirant for musical honors in the person of Nellie E. Weaver. Miss Weaver is a whistling soloist and is said to possess considerable talent in this line. She will make her New York debut at the Madison Square Theatre at the matinee to-morrow.

A benefit for Samuel Cooper at the Park Theatre on Sunday night netted about $900. Ward and Vokes, Walter Leon, James B. Radcliffe, "King" Kelly and others appeared.

The engagement of Darkest Russia at the Fourteenth Street Theatre has been extended to Feb. 17. A professional matinee will be given to-morrow.

E. S. Willard, after this season, will not again appear in America until 1896. His health is not good, and his physician has ordered him to take a long rest.

Maurice Barrymore, Frank Carlisle, Clara H. Tyler, Richard Ganthony, Jacques Kruger, Edwin Gavin, Jennie Goldthwaite, and "Aunt Louisa" Eldridge will support Katherine Clemmons in A Lady of Venice at the Fifth Avenue Theatre.

It is probable that Edward Harrigan's company will leave this city on March 5 for a long tour. They will go to San Francisco, and possibly to Australia, taking in London on the return.

Catherine Linyard Sweetser made her first appearance with Sousa's Band at the Columbia Theatre, Brooklyn, on Sunday evening, and received a warm reception. By request the first number was the Recitative and Aria from Stradella, by Flotow. Her rendition of this popular aria was faultless; a hearty encore rewarded her efforts. "Say Au Revoir but not Good Bye," as the encore number, and for the second encore, "My Lady of Moods."

Lillian Daly, at present leading lady with Hands Across the Sea, will shortly join James O'Neill's company.

George C. Boniface on Feb. 15 will begin a starring tour under Phil H. Irving's management in his old success, The Streets of New York. The first date will be filled at the Novelty Theatre, Brooklyn. Only week stands will be played.

Sadie Stephens is to star next season in the title-role of Robinson Crusoe, in which she was so well received during the seven weeks' run of the burlesque in Boston. The piece is to be rewritten up to date.

Lucille Saunders has been alternating with Jessie Bartlett Davis in the part of Maconomo in The Maid of Plymouth at the Broadway. Her beautiful and pure contralto voice has made her the recipient of warm encomiums. On Saturday night she received a double encore for her song in the second act.

A daughter was born to P. J. Dawkins and Eugenie Sothoeie Dawkins in Chicago on Jan. 25. Clara Stern will take Mrs. Dawkins' place in the concert tour of the company temporarily.

The White Slave will not tour next season under the management of Harry Kennedy, as his lease will expire this Spring.

The Boston *Post* says: "Herrmann has a very clever and capable representative in Johnny Williams, of San Francisco. His success is due to the popularity he has won from the Atlantic to the Pacific by his good qualities, uniform courtesy, and his conscientious efforts in advancing the interests of his attraction."

Manager G. B. Bunnell, who has leased the Hyperion Theatre, New Haven, Conn., until 1901, will soon go to Europe to arrange for plays which will first be produced in the United States by him.

It has not before been publicly stated that Edwin Booth in his will left $5,000 for the Home for the Aged Masons at Utica, N. Y.

Lida Dexter, who has been playing Stalacta in The Black Crook, left the company on Saturday.

Helen Harrington, for a long time with Corinne, has been engaged to play Stalacta in The Black Crook.

Elisabeth Marbury is managing the concerts of Courtlandt Palmer, the pianist. She has engaged S. Goodfriend as business manager. Mr. Palmer will make his professional debut at the Madison Square Garden Concert Hall on March 30. He will be assisted by Anton Seidl's orchestra.

H. L. Sharpe, business manager of McVicker's Theatre, Chicago, is in New York for a few days.

William Gilbert, of Augustin Daly's company, has returned from London very ill. He is at his mother's house, where he will be glad to see his friends.

E. D. Tannehill has joined The Wicklow Postman.

Daniel Frohman has engaged Ferdinand Gotschalk, the clever character actor, for several seasons in the support of the late Rosina Vokes, to play in the forthcoming production of The Amazons at the Lyceum Theatre.

Edgar Foreman has secured from Augustus Pitou the right to produce Across the Potomac on royalty next season. R. E. Stevens is booking the attraction.

Harry Williams, manager of Katie Emmet, has gone to Cline, Texas, for the benefit of his lungs. He will spend the Winter there. He writes that his health is slowly but surely improving. He is on a ranch, miles from any house, and passes his days hunting.

Stuart Robson revived Bunkstone's comedy, Leap Year, at St. Louis last week. He, or his agent, says the piece was written thirty-five years ago. It was acted at the Arch Street Theatre, Philadelphia, thirty-seven years ago. Mr. Robson, or his agent, is wrong.

1894 - - SEASON - - 1895

America's Leading Character Actor,
ELMER GRANDIN.

SLAVES OF GOLD

Specially selected to open Grand Opera House, this city, Aug. 25.

All communications this office.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A COUNTRY SPORT (Peter F. Dailey): New York city Dec. 25-Feb. 10.

A PRETZEL (L. A. Kempton, mgr.): Wharton, Tex., Jan. 30, Columbus 31, Weimer Feb. 1, Flatonia 2, Schulenberg 3.

A RAILROAD TICKET (W. W. Freeman, mgr.): Corry, Pa., Jan. 30, Meadville 31, Dayton, O., Feb. 1, New Orleans, La., 4-10, Houston, Tex., 12, San Antonio 13, 14, El Paso 16, 17.

A BREEZY TIME (Fitz and Webster, mgrs.): Moline, Ill., Jan. 30, Clinton, Ia., 31, Iowa City Feb. 1, Cedar Rapids 2, Waterloo 3.

AN AMERICAN HERO: Brooklyn, E. D., Jan. 29-Feb. 3.

ADA GRAY: Philadelphia, Pa., Feb. 5-10.

A TEMPERANCE TOWN: Rochester, N. Y., Jan. 29-31.

A CRACKER JACK (George H. Nicolai, mgr.): Indianapolis, Ind., Jan. 29-Feb. 3, Chicago, Ill., 4-9.

ALVIN JOSLIN (Charles L. Davis): Elberton, Ga., Jan. 30, Columbia, S. C., 31, Laurens Feb. 1, Greenville 2, Spartanburg 3, Asheville, N. C., 5, Knoxville, Tenn., 6, Johnson City 7, Bristol 8, Roanoke, Va., 9, Lynchburg 10, Richmond 12, 13, Norfolk 14, Fredericksburg 15, Wilmington, Del., 16, Chester, Pa., 17.

ANNIE W. GRD TIFFANY (Charles H. Greene, manager): Cortland, N. Y., Jan. 30, Watkins 31, Penn Yan Feb. 1, Geneva 2, Newark 3.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Harlem, N. Y., Jan. 29-Feb. 3.

ARISTOCRACY (Frohman and Hayman, mgrs.): Hartford, Conn., Jan. 29, Rochester, N. Y., Feb. 2, 3.

A. M. PALMER STOCK: San Francisco, Cal., Dec. 23—indefinite.

A TURKISH BATH (E. H. Macoy, mgr.): Streator, Ill., Jan. 31, Moline Feb. 1, Davenport, Ia., 4.

BALDWIN-MELVILLE: Selma, Ala., Jan. 29-Feb. 3, Montgomery 5-10, Columbus, Ga., 12-17.

BEN HUR: Flint, Mich., Jan. 30-Feb. 1.

BY WITS OUTWITTED (Hennessy Leroyle, mgr.): Ft. Worth, Tex., Jan. 30, Hillsboro 31, Waco Feb. 1, Taylor 2, San Antonio 3, Austin 5, Brenham 6, Galveston 7, Houston 8, Palestine 9.

BLUE GRASS (Cyril Norman): Lynchburg, Va., Jan. 30, Suffolk 31, Norfolk Feb. 1, Richmond 2, 3.

BLUE JEANS: Washington, D. C., Jan. 29-Feb. 3.

BURR AND BENNETT: Seneca Falls, N. Y., Jan. 29-Feb. 3, Geneva 5-10, Batavia 12-17.

BACHELOR'S BABY (Louis Ardmore, mgr.): Wyandotte, Mich., Jan. 30, Sandusky, O., 31, Elyria Feb. 1, Painesville 2, Ashtabula 3, Conneaut 5.

BOSTON GRAND OPERA HOUSE STOCK (A. B. Dexter, mgr.): Boston, Mass., Jan. 29-Feb. 3.

CHASE-WELLS: Mt. Sterling, Ill., Jan. 29-Feb. 3.

CHAS H. RUSSELL'S COMEDIANS: Cranbury, N. J., Feb. 2-3.

CHAS T. ELLIS: Allentown, Pa., Jan. 30, South Bethlehem 31, Easton Feb. 1, Pottstown 2, Reading 3, Lancaster 5, Columbia 6, Harrisburg 7, Williamsport 8, Binghamton, N. Y., 9, Cortland 10.

CHARLES BOSSON: Waterloo, Ia., Jan. 30, Dubuque 31, Rockport, Ill., Feb. 2, Elgin 3, South Bend, Ind., 5, Kalamazoo, Mich., 6, Lansing 7, Saginaw 8, Bay City 9, Port Huron 10, Hamilton, Ont., 12, Montreal, P. Q., 12-17.

COUNTRY SQUIRE (Archie Boyd): Cleveland, O., Jan. 29-Feb. 3.

CARSE COWBOY (C. Jay Smith, mgr.): Waukesha, Wis., Jan. 29-31, Whitewater Feb. 1-3.

CORSE PAYTON (David J. Ramage, mgr.): Atchison, Kans., Jan. 29-Feb. 3, Topeka 5-10, Cameron, Ia., 12-17.

COQUELIN-HADING: New York city Jan. 1—Feb. 10.

CHARLES A. GARDNER: Buffalo, N. Y., Jan. 29-Feb. 3.

CARRIE LOUIS (Howard Wall, mgr.): Lebanon, Pa., Jan. 29-Feb. 3.

CORNELL MACDOWELL (Gordon McDowell, mgr.): Fairmount, W. Va., Jan. 29-Feb. 3.

COUNTY FAIR (Arthur G. Thomas, mgr.): Chicago, Ill., Jan. 29-Feb. 3.

COUNTRY CIRCUS (Jefferson, Klaw and Erlanger, mgrs.): Haverhill, Mass., Jan. 30, Manchester, N. H., 31, Lawrence, Mass., Feb. 1, Lowell 2, 3, Springfield 5, 6, Taunton 7, New Bedford 8, Fall River 9, 10, Providence, R. I., 12-14, Woonsocket 15, Holyoke, Mass., 16, New Haven, Conn., 17.

CHARLEY'S AUNT NO. 1 (Charles Frohman, mgr.): New York city Oct. 2—indefinite.

CHARLEY'S AUNT NO. 2 (Charles Frohman, mgr.): Boston, Mass., Jan. 2—indefinite.

CHARLES FROHMAN'S COMEDIANS: Boston, Mass., Jan. 29-Feb. 10.

CHARLES THORNTON (Captain Racket): Key West, Fla., Jan. 29-Feb. 3.

CORINNE DAVIDSON: Seattle, Wash., Dec. 11—indefinite.

DISTRICT FAIR (A. V. Pearson, mgr.): New York city Jan. 29-Feb. 3.

DENMAN SIGNAL (R. J. Abram, mgr.): St. Louis, Mo., Jan. 29-Feb. 3, East St. Louis 4, Cairo, Ill., 5, Murphysboro 6, Chester 7, Springfield, Mo., 9, Aurora 10, Joplin 11.

DREW COMEDY: Philadelphia, Pa., Jan. 29-Feb. 3.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): New York city, Jan. 8 Feb. 3.

DR. BILL (Eastern, George W. Sammis, mgr.): Pittsburg, Pa., Jan. 29 Feb. 3, McKeesport 5, Lancaster 6, Circleville, O., 7, Dayton 8, Hamilton 9, Lexington, Ky., 10, Louisville 12-17.

DIAMOND DREDGERS: Chicago, Ill., Jan. 29-Feb. 3.

DARK SECRET: Findlay, O., Jan. 30.

DONNELLY AND GIRARD: New York city Jan. 29-Feb. 3.

EAGLE'S NEST: Philadelphia, Pa., Jan. 29-Feb. 3.

EMMA WARREN: Troy, Ala., Jan. 29-Feb. 3.

ELLA FONTENBELEAU (J. Irving Southard, mgr.): Holyoke, Mass., Jan. 29-Feb. 3.

EMPIRE THEATRE (F. J. Wildman, mgr.): Aurora, Mo., Jan. 29-Feb. 3.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Akron, O., Jan. 30, Warren 31, Salem Feb. 1, Youngstown 2, East Liverpool 3, Pittsburg, Pa., 5-10, Buffalo, N. Y., 12-17.

E. H. SOTHERN (Daniel Frohman, mgr.): Philadelphia, Pa., Jan. 29-Feb. 3.

EVANS AND HOEY: Harlem, N. Y., Jan. 29-Feb. 3.

EZRA KENDALL: Elmira, N. Y., Jan. 31, Corning Feb. 1, Brooklyn 5-10, Philadelphia, Pa., 12-17.

E. S. WILLARD: Brooklyn, N. Y., Jan. 29-Feb. 10, Detroit 12-24.

ENEMIES FOR LIFE: Cincinnati, O., Jan. 29-Feb. 3.

8 BELLS (John P. Byrne, prop.): Lafayette, Ind., Jan. 30, Cairo, Ill., 31.

FROST AND FAWCETT: Bluffton, Ind., Jan. 29-Feb. 3, Geneva 5-10.

FANNY DAVENPORT (Ben Stern, mgr.): St. Paul, Minn., Jan. 29-31, Minneapolis Feb. 1-3.

FOOLISH: Providence, R. I., Jan. 29-Feb. 3.

FAST MAIL (Northern, Lincoln J. Carter, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 3.

FERRIS' COMEDIANS (J. M. J. Kane, mgr.): Champaign, Ill., Feb. 2.

FAUST (Morrison's Western): Burlington, Ia., Jan. 30, Keokuk 31, Peoria, Ill., Feb. 1, Rockford 2, Madison, Wis., 3, La Crosse 5, Winona 6, Eau Claire 7, Stillwater, Minn., 8, West Superior, Wis., 9, Duluth, Minn., 10 St. Paul 12-17.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Evansville, Ind., Feb 1-2, Louisville, Ky., 5-10, Indianapolis, Ind., 12-14, Alexandria 15, Muncie 17.

FRIENDS (Harry A. Lee, mgr.): Erie, Pa., Jan. 30, Hamilton, Ont., 31, Toronto Feb. 1-3, Buffalo, N. Y., 5-10, Boston, Mass., 12-24.

FENNIGAN'S BALL (Murray and Mack): Kansas City, Mo., Jan 29-Feb. 3.

FLAG OF TRUCE (Walter Sanford's): Toronto, Ont., Jan. 29 Feb. 3.

FELIX MORRIS: Montreal, P. Q., Jan. 29-Feb. 3, Troy, N. Y., 5-7, Albany 8-10, Baltimore, Md., 12-17.

GLORIANA (Thomas W. Ryley, mgr.): Richmond Ind., Jan. 30, Dayton, O., 31, Indianapolis, Ind., Feb. 2, 3, Milwaukee, Wis., 4-7, Racine 8, Joliet, Ill., 9, Pullman 10, Freeport 13, Dubuque, Ia., 14, La Crosse, Wis., 15, Superior 16, Duluth, Minn., 17.

GLEN-DA-LOUGH: Chicago, Ill., Jan. 29-Feb. 3.

GERMAN LILIPUTIANS (Rosenfeld Bros., mgrs.): Pittsburg, Pa., Jan. 29-Feb. 3.

GIRL I LEFT BEHIND ME (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Jan. 15—indefinite.

GUS WILLIAMS (George W. June, mgr.): St. Joseph, Mo., Jan. 30, Topeka, Kans., 31, Lincoln, Neb., Feb. 1, Fremont 2, Council Bluffs, Ia., 3, Omaha, Neb., 4-7, Des Moines, Ia., 8, Marshalltown 9, Waterloo 10, Cedar Rapids 12, Ottumwa 13.

HOSS AND HOSS: Fall River, Mass., Jan. 30, Taunton 31, Lynn Feb. 1, Salem 2, Fitchburg 3.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HENRY IRVING (Henry E. Abbey, mgr.): Philadelphia, Pa., Jan. 29 Feb. 17.

HALLEN AND HART (James Jay Brady, mgr.): Minneapolis, Minn., Jan. 28 Feb. 3, Chicago, Ill., 11-17.

HENSHAW AND TEN BROECK: Clarksville, Tenn., Jan. 30, Jackson 31.

HETTIE BERNARD CHASE (Charles W. Chase, mgr.): Waxahachie, Tex., Jan. 29-31, Ennis Feb. 1-3, Corsicana 5-8, Calvert 9, 10, Bryan 12 14, Navasota 15-17.

HUGH PAY: Brooklyn, N. Y., Jan. 29 Feb. 3.

HOLDEN COMEDY: Sioux Falls, S. D., Jan. 29-Feb. 3.

HAND OF FATE: Paterson, N. J., Jan. 29-31.

HARRY LE MAR: Worcester, Mass., Jan. 29-Feb. 3.

HUMPTY DUMPTY (Frank W. Nason, mgr.): Wheeling, W. Va., Feb. 3, East Liverpool, O., 5, New Castle, Pa., 6, Greenville 7, Meadville 8, Corry 9, Erie 10.

IN THE NAME OF THE CZAR: Pittsburg, Pa., Jan. 29-Feb. 3.

IN OLD KENTUCKY (Litt and Davis, mgrs.): New York city Oct. 23—indefinite.

IN OLD KENTUCKY, NO. 2 (Litt and Davis, mgrs.): Cincinnati, O., Jan. 29-Feb. 3.

IDA VAN CORTLAND (Albert Tavernier, mgr.): Toronto, Ont., Jan. 29-Feb. 3, London 5-10, Adrian, Mich., 12-17.

JULIA MARLOWE: Chicago, Ill., Jan. 29-Feb. 3, Oshkosh, Wis., 5, Madison 6, 7 Rockford, Ill., 8, Elgin 9, Bloomington 10, St. Louis, Mo., 12-17.

JAMES T. POWERS: Trenton, N. J., Jan. 30, New York city Feb. 12—indefinite.

JAMES S. MACKIE: Shenandoah, Pa., Jan. 30, Mahanoy City 31, Ashland Feb. 1, Frankfort 2, Chester 3, Westchester 5, Easton 6, Mt. Vernon, N. Y., 7, Portchester & South Norwalk, Conn., 9, Danbury 10, Waterbury 12, Meriden 13, Hartford 14, Bristol 15, Bridgeport 17.

JOHN DREW (Charles Frohman, mgr.): Chicago, Ill., Jan. 15-Feb. 3, New York city 5—indefinite.

JOSHUA SIMPKINS (Reno and Pard, mgrs.): Olean, N. Y., Jan. 30, Hornellsville 31.

JAMES YOUNG: Emporium, Pa., Jan. 30, Houtzdale 31, Punxsutawney Feb. 2, 3.

JENNIE HOLMAN: Canton, Miss., Jan. 29-Feb. 3, Monroe, La., 5-10.

JARBEAU COMEDY (Jeff. D. Bernstein, mgr.): Cincinnati, O., Jan. 29-Feb. 3.

JOHN T. KELLY: Denver, Col., Jan. 29-Feb. 3, Colorado Springs 5, Pueblo 6, Aspen 7, Grand Junction 8, Salt Lake City, Utah, 9, 10, San Francisco, Cal., 12-24.

J. H. WALLICK: San Antonio, Tex., Jan. 30, Austin 31, Denison Feb. 2, Greenville 3, Fort Worth 5, Shreveport, La., 6, Louisville, Ky., 7, 10.

JOHN D'ORMOND: Perry, Ia., Jan. 29-Feb. 3.

JOHN L. SULLIVAN: Waterbury, Conn., Jan. 31, Danbury Feb. 1, Williamstic 2, Hartford 3, Holyoke, Mass., 4, Pittsfield 6, South Adams 7, Fitchburg 8, Worcester 9, Woonsocket, R. I., 10.

JANE (Jennie Yeamans; Charles Frohman, mgr.): Cleveland, O., Jan. 29-Feb. 3.

JOHN AND DELLA PRINGLE: Salida, Col., Jan. 29-Feb. 3.

KITTIE RHOADES: Binghamton, N. Y., Jan. 29 Feb. 3, Bradford, Pa., 4-10.

KATIE PUTNAM: Little Rock, Ark., Jan. 30, Pine Bluff 31.

LADY WINDERMERE'S FAN (Chas. Frohman, mgr.): Providence, R. I., Jan. 29-Feb. 3.

LIGHTS O' LONDON: Paterson, N. J., Feb. 2-4.

LITTLE NUGGET: Parkersburg, W. Va., Feb. 1, Middleport, O., 2, Pomeroy 3, Portsmouth 5, Chillicothe 6, Hillsboro 7, Wilmington 8, Xenia 9, Springfield 10, Dayton 12 17.

LEWIS MORRISON (Edw. J. Abram, mgr.): Boston, Mass., Jan. 29 Feb. 3, Portland, Me., 5-6, Manchester, N. H., 7, 8, Lynn, Mass., 9, 10, Fall River 12, 13, Taunton 14, Providence, R. I., 15-17.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LAUGHING GIRL (Joel Mayer, mgr.): Rock Island, Ill., Jan. 30, Sterling 31, Joliet Feb. 1, Aurora 2, Napanee 3, Defiance, O., 5, Fostoria 6, Mansfield 7, Newark 8, Zanesville 9, Bellaire 12, Wheeling, W. Va., 13, McKeesport, Pa., 14, Allegheny 15 Newcastle 16, Youngstown, O., 17.

LIMITED MAIL (Elmer E. Vance, mgr.): Rutland, Vt., Jan. 30, Saratoga, N. Y., 31, Cohoes, Feb. 1, Catskill 2, Middletown 3, Brooklyn 5-10.

LABADIE-ROWELL: Tallahassee, Fla., Feb. 2, Lake City 3, Gainesville 5, Ocala 6, 7, Leesburg 7, Bartow 8, Tampa 9, 10

L'ENFANT PRODIGUE (Edwin Cleary, mgr.): Richmond, V., Jan. 29-31.

LOST PARADISE (Charles Frohman, mgr.): St. Paul, Minn., Jan. 29 Feb. 3, Minneapolis 4-7.

LOST IN NEW YORK: Seymour, Ind., Feb. 1, Muncie 2, Lima, O., 3, Findlay 5, Kenton 6, Alliance 8, Warren 9, Hornellsville, N. Y., 10, Elmira 12, Ithaca 13, Binghamton 17.

LYCEUM COMEDY CO. (Daniel Frohman, manager), Cincinnati, O., Jan. 29-Feb. 3.

LITTLE TEXAS (Fred Robbins, mgr.): Greenville, Tex., Jan. 30, Fort Worth Feb. 1, McKinney 2, Denison 3, Dallas 5, Sherman 6, Gainesville 7.

MAMIE JANSEN: Buffalo, N. Y., Jan. 29-31, Columbus, O., Feb. 1-3, Chicago, Ill., 5-10.

MY JACK (Walter Sanford's): Washington, D. C., Jan. 29 Feb. 3.

MONTE CARLO (Thomas E. Perry, mgr.): New Haven, Conn., Jan. 29 31, Meriden Feb. 1, Fall River, Mass., 2, Woonsocket, R. I., 3, Taunton, Mass., 5, Lynn 6, Lowell 7, Salem 8, Lawrence 9, Haverhill 10.

MAUDE HILLMAN (W. G. Snelling, mgr.): Honesdale, Pa., Jan. 29-Feb. 3, Middletown, N. Y., 5-10, Goshen 12-17.

MORAN LESTER (George R. Mitchell, mgr.): Saratoga, N. Y., Jan. 29-Feb. 3, Cohoes 5-10.

MELVILLE COMEDIANS: Shelby, O., Jan. 29 Feb. 3.

MR. AND MRS. ROBERT WAYNE (Howard Wall, mgr.): Louisville, Ky., Jan. 29-Feb. 4.

MR. AND MRS. W. H. KEENAN (Daniel Frohman, mgr.): Minneapolis, Minn., Jan. 29 31, St. Paul Feb. 1-3, Des Moines, Ia., 5, Lincoln, Neb., 6, St. Joseph, Mo., 7, Kansas City 8-10, St. Louis 12-17.

MRS. MOODY AS (Frank L. Perley and J. J. Buckley, mgrs.): New York city Jan. 29—indefinite.

MAIDA CRAGEN - FREDERICK PAULDING: Fort Smith, Ark., Feb. 1, Springfield, Mo., 2, 3.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Boston, Mass., Jan. 29 Feb. 3, Providence, R. I., 5-7, Worcester, Mass., 8-10.

MABEL EATON (Charles L. Young, mgr.): Jamestown, N. Y., Jan. 30.

MR. POTTER OF TEXAS: New York city Jan. 29-Feb. 3.

MORIARTY DRAMATIC: Bluffton, Ohio, Jan. 29-Feb. 3.

MASON BROTHERS: Lucknow, Ont., Jan. 29-Feb. 3.

MY AUNT BRIDGET (George W. Monroe: Houston, Tex., Jan. 30, San Antonio 31, Austin Feb. 1, Fort Worth 2, Dallas 3, Shreveport, La., 5, Hot Springs, Ark., 6, Little Rock 7.

MATTHEW DREW'S PLAYERS: Pottstown, Pa., Feb. 5-10.

MATTIE VICKERS: Chicago, Ill., Jan. 29-Feb. 3.

MAUDE ATKINSON: New Iberia, La., Jan. 29-31, Lafayette Feb. 1-3.

MCCARTHY'S MISHAPS: New Orleans, La., Jan. 29-Feb. 3.

MARCUS-MAYER: Reading, Pa., Jan. 30, Hazleton 31, Williamsport Feb. 1, Scranton 2, Wilkesbarre 3, Utica, N. Y., 5, Elmira 6, Ithaca 7, Corning 8, Binghamton 10.

MADELINE MERLI (Fred. Schwartz, mgr.): Fort Worth, Tex., Jan. 30, Cleburne 31, Hillsboro Feb. 1, Waxahachie 2, Corsicana 3, Waco 5, Bryan 6, Navasota 7, Taylor 8, Austin 9, San Antonio 10, Columbus 12, Bastrop 13, Brenham 14, Galveston 15-17, Houston 17.

MORA-WILLIAMS: Norristown, Pa., Jan. 29-Feb. 3, Wilmington, Del., 5-10, Bethlehem, Pa., 12-17.

MILK WHITE FLAG: Washington, D. C., Jan. 29-Feb. 3.

MLLE. RHEA: Galveston, Tex., Jan. 30, 31, San Antonio Feb. 1, 2, Austin 3, Waco 5, Dallas 6, 7, Fort Worth 8, 9, Tyler 10.

N. S. WOOD: Rochester, N. Y., Jan. 29-Feb. 3.

NEW SOUTH (W. A. Brady, mgr.): Charleston, S. C., Feb. 2.

NUTMEG MATCH: Brooklyn, N. Y., Jan. 29-Feb. 3.

NELLIE MCHENRY (A. J. Spencer, mgr.): Albany, N. Y., Jan. 30, Cohoes 31, Troy Feb. 1-3, Philadelphia, Pa., 5-10.

NOSS JOLLITY (Perd. Noss, mgr.): Atlanta, Ga., Feb. 5, 6, Chattanooga, Tenn., 9, 10, Huntsville, Ala., 12, Decatur 13, Tuscumbia 14, Corinth, Miss., 15, Jackson, Tenn., 17.

NOBLE (Abbott and Tillotson, mgrs.): Winona, Minn., Jan. 30, Stillwater 31, Duluth Feb. 1, West Superior, Wis., 2, Eau Claire 3.

NAT C. GOODWIN: Chicago, Ill., Jan. 29-Feb. 3.

O'DOWD'S NEIGHBORS: Brooklyn, E. D., Jan. 29-Feb. 3.

ONLY A GERMAN: Binghamton, N. Y., Jan. 30, Towanda, Pa., 31, Ithaca, N. Y., Feb. 1, Waterloo 2, Auburn 3, Syracuse 5-7, Rochester 8-10.

OLD HOMESTEAD (E. A. McFarland, mgr.): Baltimore, Md., Jan. 29-Feb. 3, Washington, D. C., 5-10, Richmond, Va., 12-14, Roanoke 15, Knoxville, Tenn., 16, Chattanooga 17.

OLD ZAD HASTINGS: Salineville, O., Jan. 30, East Liverpool 31, Toronto Feb. 1, Cadiz 2, Uniontown 3.

OLE OLSON: New York city Jan. 29-Feb. 3.

OIL, WHAT A NIGHT (Charles A. Loder): Rochester, Pa., Jan. 30, New Castle 31, Oil City Feb. 1, Big Bob 2, Milton 3, Shamokin 5, Wilkesbarre 6, Plymouth 7, Hoboken, N. J., 8, 9, Washington, D. C., 12-17.

OUTCASTS OF A GREAT CITY (James B. Delcher, mgr.): Jonesdale, Pa., Jan. 30, Carbondale 31, Wilkesbarre Feb. 1-3.

OUR COUNTRY COUSIN (Frank Jones): Fairfield, Ia., Jan. 30, Ottumwa 31.

POOR GIRLS (T. Henry French, mgr.): New York city Jan. 22—indefinite.

PETE BAKER: Detroit, Mich., Jan. 28-Feb. 3, Chicago, Ill., 4-10, Rochester, N. Y., 12, 13, Syracuse 15-17.

PRODIGAL DAUGHTER (T. Henry French, mgr.): Pittsburg, Pa., Jan 29-Feb. 3.

PATTI ROSA (Will O. Wheeler, mgr.): San Francisco, et al., Jan. 29-Feb 10, Oakland 12-14, San Jose 15, Sacramento 16, Marysville 17.

PAY TRAIN (Charles F. Dittmar, mgr.): Bloomington Ill., Jan. 30, Danville 31, Terre Haute, Ind., Feb. 1, Washington 2, Owensboro, Ky., 3, Nashville, Tenn., 5-10, Memphis 12 14, Jackson 15, Cairo, Ill., 16, Princeton, Ind., 17.

PEOPLE'S THEATRE (Rockwell's): Keeseville, N. Y., Jan. 29-Feb. 3.

POWER OF THE PRESS (Augustus Pitou, mgr.): Detroit, Mich., Jan. 29, Feb. 3.

PRIVATE SECRETARY (James K. Hackett): Memphis, Tenn., Jan. 29-31, Louisville, Ky., Feb. 1-3.

POLICE PATROL: Newark, N. J., Jan. 29-Feb. 3.

PECK'S BAD BOY: Fort Smith, Ark., Jan. 30, Van Buren 31, Fayetteville Feb. 1, Monett, Mo., 2, Springfield 3, Fort Scott, Kans., 5, Clinton, Mo., 6, Moberly 7, Montgomery City 8, St. Charles 10, Jerseyville, Ill., 11, Danville 12, Indianapolis, Ind., 15-17.

POWER OF GOLD (Walter Sanford's): St. Louis, Mo., Jan. 29 Feb. 3, Chicago, Ill., 4-10

RAMBLER FROM CLARE (W. H. Sherwood, mgr.): Albany, N. Y., Jan. 29-Feb. 3, Elizabeth, N. J., 5

RICHARD MANSFIELD: Atlanta, Ga., Feb. 2, 3.

RUTLEDGE DRAMATIC: Ottawa, Kans., Jan. 29 Feb. 3, Leavenworth 5-10.

REED'S COMEDIANS: Monroe, Wis., Jan. 29-Feb. 3, Portage 5-10.

ROSEMY KAE: Dayton, O., Jan. 29-Feb. 3.

ROGERS SISTERS: Key West, Fla., Jan. 29 Feb. 3.

ROSE COGHLAN: Boston, Mass., Jan. 30-Feb. 3.

ROBERT G. TAYLOR: Milwaukee, Wis., Jan. 29-Feb. 3, St. Paul, Minn., 5-10, Minneapolis 12 17.

ROBERT DOWNING: Detroit, Mich., Jan. 29-Feb. 2.

REDMUND DRAMATIC: Preston, Minn., Jan. 29 Feb. 3.

RUSSELL'S COMEDIANS: Cleveland, O., Jan. 29-31, Buffalo, N. Y., Feb. 1-3.

ROLAND REED (E. B. Jack, mgr.): New Orleans, La., Jan. 29-Feb. 3.

ROBERT MANTELL (Proctor and Turner, mgrs.): Philadelphia, Pa., Jan. 29, Feb. 3.

ROONEY COMEDY: New Bedford, Mass., Jan. 30, Millvale 31, Worcester Feb. 1, Webster 2, Danielsonville 3, Westerly, R. I., 5, Williamantic, Conn., 6, Waterbury 9, Bridgeport 12-14, New Haven 15, 17.

SPAN OF LIFE: Jersey City, N. J., Jan. 29-Feb. 3.

SPOONER COMEDY (H. S. Spooner, mgr.): Emporia, Kans., Jan. 29 Feb. 3, Lawrence 5-10 Quincy, Ill., 12-17.

STUART ROBSON: New Orleans, La., Jan. 29-Feb. 10.

SIDE TRACKED (Eastern, S. J. Rawson, mgr.): Plymouth, Mass., Jan. 30, Williamantic, Conn., 31.

SOWING THE WIND (Chas. Frohman, mgr.): New York city Jan. 2—indefinite.

SADIE HASSON (E. S. Basye, mgr.): New York city Jan. 29-Feb. 3.

SIDNA NORVELLE: Annapolis, Md., Jan. 29-Feb. 3.

SI PLUNKARD (J. C. Lewis): Winfield, Kans., Jan. 31, Wellington Feb. 1, Wichita 2, 3, Arkansas City 5, Eldorado 6, Anthony 7, Harper 8, Kingman 9, Hutchinson 10.

SADIE RAYMOND: Mt. Vernon, Mo., Jan. 30, 31, Greenfield Feb. 1-3.

SILVER KING (Carl A. Haswin, mgr.): Chicago, Ill., Jan. 28-Feb. 3, Johnstown, Pa., 5, Altoona 6, Tyrone 7 9, Williamsport 10, Carbondale 12, Scranton 13, Hazelton 14, Allentown 15, Pottstown 16, Reading 17.

SOL SMITH RUSSELL: Washington, D. C., Jan. 29-Feb. 3, Baltimore, Md., 5-10, Cleveland, O., 12-17.

SHEPHERD BY THE LIGHT OF THE MOON: Nashville, Tenn., Jan. 29 Feb. 3.

SHORE ACRES (James A. Herne): New York city Dec. 25—indefinite.

STRUGGLE OF LIFE (Walter Sanford's): Philadelphia, Pa., Jan. 29 Feb. 3.

SIBERIA: Pittsburg, Pa., Jan. 29-Feb. 3.

SAWTELLE DRAMATIC: Port Hope, Can., Jan. 29 Feb. 3.

SIDE TRACKED (Julie Walters): Wichita, Kans., Jan. 30, 31, Newton Feb. 1, Topeka 5, Ottawa 6, Paola 7, Fort Scott 8, Parsons 9, Pittsburg 10.

STILL ALARM (Will Keogh, mgr.): St. Louis, Mo., Jan. 29-Feb. 3.

THE DAZZLER, (A Co., H. E. Reed, mgr.): Philadelphia, Pa., Jan. 29-Feb 3.

THE DAZZLER (B Co.; S. A. Leggett, mgr.): Mauch Chunk, Pa., Jan. 30, Lock Haven 31, Altoona Feb. 1, Johnstown 2, McKeesport 3.

TWO ORPHANS (Julia Stuart): Chicago, Ill., Jan. 29-Feb. 3.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Westfield, Mass., Jan. 30, Springfield 31-Feb. 1, Worcester 2, 3, Boston, 5-10, New Haven, Conn., 12-14, Birmingham 15, Naugatuck 16, Meriden 17.

TEXAS STEER: New York city Jan. 8—indefinite.

THOMAS E. SHEA: Pittston, Pa., Jan. 29 Feb. 3, Ithaca, N. Y., 5-10, Auburn 12-17.

TIM THE TINKER (John E. Brennan, mgr.): Oswego, N. Y., Jan. 30, Fulton 31, Oneida Feb. 1, Lyons 2, Niagara Falls 3.

TWO JOHNS: Stewart and Gill, mgrs.): Detroit, Mich., Jan. 29 Feb. 3, Ann Arbor 5, Adrian 6, Marion, Ind., 7, Crawfordsville 8, Greencastle 9, Terre Haute 10, Evansville 11.

THE YOUNG AMERICAN (Garland Gaden, mgr.): Worcester, Mass., Jan. 29-Feb. 3, Pawtucket, R. I., 5-10.

THOS. W. KEENE: Woonsocket, R. I., Jan. 30, Lowell Mass., 31, Waterbury, Conn., Feb. 1, Bridgeport 2, New Haven 3, Philadelphia, Pa., 5-10.

TONY FARRELL: Laconia, N. H., Jan. 30.

THE WORLD AGAINST HER (Agnes Wallace Villa): Christiansville, O., Jan. 30, Coshocton Feb. 1, Newark 2, Kenton 3.

TUXEDO: Kansas City, Mo., Jan. 29-31.

T. H. ALEXANDER (Fred. Marsh, mgr.): Springfield, O., Jan. 29 Feb. 3, Richmond, Ind., 5-10, Portsmouth, O., 12-17.

THE ENSIGN (Litt and Davis, mgrs.): Oakland, Cal., Jan. 30.

TRIP TO CHINATOWN (No. 1): St. Louis, Mo., Jan. 29-Feb. 3.

TRIP TO CHINATOWN (No. 2): Muncie, Ind., Jan. 30, Lima, O., 31, Sandusky Feb. 1, Erie, Pa., 2, Bradford 3, Hornellsville, N. Y., 5, Elmira 7, Rochester 8, 9.

UNCLE TOM'S CABIN (Harry W. Semon, mgr.): Buffalo, N. Y., Jan. 29-Feb. 3.

UNCLE TOM'S CABIN ("Parson" Davies, mgr.): Indianapolis, Ind., Jan. 29-31.

UNCLE TOM'S CABIN (Ed. F. Davis, mgr.): Paris Ky., Feb. 2, Lexington 3, Louisville 5-8.

ULLIE AKERSTROM: Portsmouth, N. H., Jan. 29-31, Dover, Feb. 1-3, Lewiston, Me., 5-10, Brunswick 12, Bath 13, 14, Rockland 15-17.

WAIFS OF NEW YORK (Harry Williams, mgr.): Buffalo, N. Y., Jan. 29, Feb. 3.

WILLIAM BARRY: Auburn, N. Y., Feb. 1, Binghamton 2, Carbondale, Pa., 3.

WILSON BARRETT (J. B. McCormick, mgr.): Cincinnati, O., Jan. 29-Feb. 3.

WHITE SQUADRON (Sam W. Combs, mgr.): Cleveland, O., Jan. 29-Feb. 3, Cincinnati 4-10, Lexington, Ky., 12, Paris 13, Middletown, O., 14, Dayton 15, Indianapolis 16, 17.

WHITE SLAVE (H. D. Kennedy, mgr.): Chicago, Ill., Jan. 29-Feb. 10, Buffalo, N. Y., 12-17.

WAITE COMEDY: York, Pa., Jan. 29-Feb. 10, Easton, 12-17.

WESTON'S COMEDIANS: Eagle Grove, Ia., Jan. 29-Feb. 3.

W. H. CRANE (Joseph Brooks, mgr.): New York city Jan. 29—indefinite.

WARDE-JAMES: Atlanta, Ga., Jan. 31-Feb. 1.

YON YONSON: Hartford, Conn., Jan. 31, Albany, N. Y., Feb. 1.

YOUTH: Philadelphia, Pa., Jan. 29, Feb. 3.

ZEB COMEDY (Harry Hardy, mgr.): Wheeling, W. Va., Jan. 29 31.

SPECTACLE AND EXTRAVAGANZA.

AFRICA (W. H. A. Cronkhite, mgr.): Brooklyn E. D., Jan. 29-Feb. 3, Philadelphia, Pa., 5-10.

BLACK CROOK (Eugene Tompkins, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 10.

BLACK CROOK (Eugene Tompkins, mgr.): Omaha, Neb., Jan. 31-Feb. 3.

RICE'S SURPRISE PARTY (1492): New York city Aug. 26—indefinite.

SPIDER AND FLY (Western): Cedar Rapids, Ia., Jan 30, Marshalltown 31.

SIM (James A. Forbes, mgr.): Baltimore, Md., Jan 29-Feb. 3.

SINBAD (David Henderson, mgr.): Chicago, Ill Jan. 29-Feb. 3.

OPERA AND CONCERT.

ABBEY AND GRAU'S GRAND OPERA: New York city Nov. 27—indefinite.

AMERICAN GRAND OPERA (Fred C. Thomas, mgr.): Halifax, N. S., Jan 29-Feb. 3, Quebec, P. Q., 5-10.

BOSTONIAN OPERA (Barnabee, Karl and MacDonald, mgrs.): New York city Dec. 25—indefinite.

BAKER OPERA: Newport, R. I., Jan. 29-Feb. 3, Hartford, Conn., 5-10, Springfield, Mass., 12-17.

CALIFORNIA OPERA (John Saunders, mgr.): London, Ont., Jan. 29-Feb. 3, Guelph 5-7, Lindsay 8-10, Peterboro 12-14.

CAMILLE D'ARVILLE OPERA (E. E. Rice, manager): New York city Jan. 29—indefinite.

CARLETON OPERA: St. Paul, Minn., Feb. 5-10.

CALHOUN OPERA: Seattle, Wash., Jan. 29-Feb. 3.

DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Chicago, Ill., Jan. 29-Feb. 10.

FRANK WILCZEK CONCERT (R. E. Johnston, mgr.): Kansas City, Mo., Jan.

NEW YORK VAUDEVILLE STARS (Gus Hill, prop.) New York city, Jan. 29-Feb. 3, Buffalo 5-10, Syracuse 12-14, Albany 15-17.

NIGHT OWLS: Worcester, Mass., Jan. 29-Feb. 4, Boston 5-10.

RENTZ-SANTLEY: Cleveland, O., Jan. 29-Feb. 3, Chicago, Ill., 5-10, Pittsburg, Pa., 12-17.

RICE AND BANTON'S COMEDIANS: Paterson, N. J., Jan. 29-Feb. 3.

REILLY AND WOOD: Toronto, Ont., Jan. 29-Feb. 3.

RUSSELL BROTHERS: Philadelphia, Pa., Jan. 29-Feb. 3.

ROGERS BROTHERS: Rochester, Pa., Jan. 30, Beaver Falls 31, Wheeling, W. Va., Feb. 1-3.

ROSE HILL: Boston, Mass., Jan. 29-Feb. 3, Troy, N. Y., 5-10.

SOUTH BEFORE THE WAR: Philadelphia, Pa., Jan. 29-Feb. 3.

SAM DEVERE: Newark, N. J., Jan. 29-Feb. 3.

TONY PASTOR: New York city Oct. 23—indefinite.

VIOLET MASCOTTE: Binghamton, N. Y., Jan. 30, 31, Williamsport, Pa., Feb. 1, Carlton 2, Reading 3, Philadelphia 5-10.

YUCCA VAUDEVILLE: Bound Brook, N. J., Jan. 31, Clinton Feb. 1, Flemington 2, Lambertville 3.

MINSTRELS.

AL. G. FIELD'S MINSTRELS: Fremont, Neb., Jan. 29, Lincoln 31, St. Joseph, Mo., Feb. 1, Topeka, Kans., 2, Leavenworth 3, Wichita 5, Joplin, Mo., 6, Springfield 7, Fort Smith, Ark., 8.

ARTHUR DEMING'S MINSTRELS (Arthur Deming, mgr.): Harrodsburg, Ky., Jan. 31, Ashland Feb. 2, Charleston, W. Va., 3, Pt. Pleasant 5, Parkersburg 6.

BARLOW BROS' MINSTRELS (L. Dolson, mgr.): Fremont, Neb., Jan. 30, St. Paul, Minn., Feb. 5-7, Minneapolis 8-10.

CLEVELAND'S: Schenectady, N. Y., Jan. 30, Albany 31, Troy Feb. 1.

LAW DOCKSTADER: Brooklyn, N. Y., Jan. 29-Feb. 3, Brooklyn, E. D., 5-10, Harlem 12-17.

PRIMROSE AND WEST'S (Joseph Garland, mgr.): Cedar Rapids, Ia., Jan. 31.

MISCELLANEOUS.

BRISTOL'S EQUINES: Pittsburg, Pa., Jan. 29-Feb. 3.

BAMBOO BURNERS: Wilkesbarre, Pa., Jan. 29-Feb. 3.

COTTON'S DONKEY CIRCUS: Scranton, Pa., Jan. 29-Feb. 3.

ELI PERKINS: Oakland, Kans., Jan. 30, Dundee 31, Morrison Feb. 2.

GENTRY'S EQUINES: Jacksonville, Fla., Jan. 29-Feb. 3.

HERRMANN THE GREAT: Philadelphia, Pa., Jan. 29-Feb. 3.

HENRY PINCUS' CIRCUS: Philadelphia, Pa., Nov. 6—indefinite.

HAGENBECK'S TRAINED ANIMALS: New York city, Nov. 30—indefinite.

HEWETT MUSKETEERS: Linneus, Mo., Jan. 30, Keytesville 31.

HANNIBAL A. WILLIAMS (Shakespearean Recitals): Lynchburg, W. Va., Jan. 30.

HENRY H. RAGAN (Lecturer): Painesville, O., Jan. 30, Rochester, Pa., 31.

J. HOWARD GIBSON: Loveland, O., Jan. 30.

JAMES WHITCOMB RILEY AND DOUGLAS SHIRLEY: Toronto, Ont., Jan. 29, Rochester, N. Y., 31-Feb. 1, Hamilton, Ont., 2, Buffalo, N. Y., 5, Binghamton 8, Syracuse 9, Amherst 12.

KELLAR (Dudley McAdow, mgr.): Hoboken, N. J., Jan. 29-31, Elizabeth Feb. 1, Plainfield 2, Orange 3.

LONE STAR HARRY: Fitchburg, Mass., Jan. 29-Feb. 3.

WILLIE CHRISTINE: City of Mexico Jan. 29-Feb. 3.

PROF. H. D. RUMSEN ILLUSTRATED LECTURES (O. W. Ripley, mgr.): Spencer, N. Y., Jan. 30, 31.

PROF. DUBOIS: Danville, Ill., Feb. 1-6.

PROF. THOMAS E. ADDY: Easton, Pa., Jan. 29-Feb. 3.

ROBERT G. INGERSOLL (C. P. Farrell, mgr.): Elgin, Ill., Feb. 1, Chicago 2, Joliet 3, Chicago 4, Bloomington 5, Peoria 6, Keokuk, Ia., 7, Burlington 8, Ottumwa 9, Des Moines 10, Davenport 11, Dubuque 12, La Crosse, Wis., 14.

SHERMAN BROTHERS: Darien, Ga., Jan. 30, 31, Brunswick Feb. 1-3.

THE FLINTS (L. J. Meacham, mgr.): Hutchinson, Kans., Jan. 29-Feb. 3, Wichita 5-10, Beatrice, Neb., 12-24.

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PARK THEATRE, Niagara Falls, N. Y. Best one night stand in the State. $10,000,000 now being invested.

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M. GAHERT, Manager and Proprietor.

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NOW BOOKING FOR SEASON OF 1893-94-95.

Good open time in January, February, March and April.

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Seneca, Kansas.

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It is situated in the heart of the city. It is the only first-class theatre. It has perfect acoustics. It has a cosey auditorium. All street, horse and electric cars leave passengers at the door. It is perfectly equipped with scenery and properties.

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It is well seated, heated, lighted and cleaned. Your paper, advance notice, and the detail work of announcing your attractions is in the hands of careful, experienced men.

The scale of prices will be graduated to suit the attractions and the public is not imposed upon by being charged Grand Opera prices for companies that play at popular prices elsewhere, while if the star or combination is too important and expensive to play at low prices the scale is arranged to suit their Albany season and the fact explained by a liberal use of printer's ink.

OPEN TIME.—Feb. 16, 17, 19, 20, March 9, 10, 12, 13, 15, 16, 17, 20, 23, 24, 26 to 31, April 2 to 7, 9, 10, 11, 13, 14, 16, 17, 20, 21, 23, 24, 25, 30.

It has the confidence of the public. The fact that while advancing the interests of stars and combinations we are advancing our own is never lost sight of. When you are booking please remember the above and address

H. P. SOULIER, Leland Opera House, Albany, N. Y.

PROCTOR'S OPERA HOUSE,

HARTFORD, CONN.

NOW BOOKING SEASON 1894-95.

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MOTHS,	TWO ORPHANS,
DIPLOMACY,	TWO NIGHTS IN ROME.

First-class Work Only at Reasonable Prices.

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MR. A. S. SEER, New York. *New York, July 26, 1893.*

DEAR SIR:—"Tuxedo" begins its Third Year with entirely New Lithographic and Printing material, all of which is from your house, and I do not hesitate in saying it far surpasses in quality that of former seasons. The promptness with which you fill your orders, the artistic excellence of the workmanship, the courteous treatment that one receives, not only from yourself but from your employees, make it a pleasure for me to add a few words to the many which, like my own, faintly do you justice. Yours always for paper. ED. MARBLE.

ALWAYS ON HAND LARGE PICTORIAL BILLS AND

MR. A. S. SEER, New York. *Toronto, Ont., Nov. 26, 1892.*

DEAR SIR:—I found your new designs upon my arrival here. They strike me as excellent. There is an attractiveness (quite French in tone) in the color and drawing—something away from the usual order of such work, which makes them, to my view, decidedly the best designs yet submitted to me.

The sample of one sheet lithograph in colors is also received, and I am much pleased with it. Go on with the edition. With thanks, truly yours, RAMSAY MORRIS.

WINDOW LITHOGRAPHS FOR ALMOST ANY PLAY.

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DEAR SIR:—I am very much pleased with the NEW LITHO. of MISS WAINWRIGHT. It is a capital likeness and an excellent piece of work, and reflects great credit on your establishment. It should bring you lots of work of that class. Yours truly, JULIAN MAGNUS.

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Miner's Newark Theatre, Newark, N. J.

Cable address, "ZITKA." Address all communications, FIFTH AVENUE THEATRE, New York.

DEATH OF AN OLD STAGE FAVORITE.

Mary S. Fogg, mother of A. L. Fogg, agent of the Adams Express company at Cincinnati, died at her son's residence in that city last Tuesday, and her remains were interred in Spring Grove Cemetery on Friday. Colonel T. Allston Brown says of the deceased:

"After a long and painful illness of many months, which she bore with the most heroic fortitude, Mary S. Fogg, long known to the stage as Mary Shaw, died at the residence of her only son, A. L. Fogg, in Cincinnati. Her first public appearance was at Peale's Museum, Philadelphia, Pa., during the season of 1839-40. It was as a concert singer, in conjunction with a younger sister. They became very popular there as the Shaw Sisters—Mary and Rosina. They were but children at the time and, although sisters, were favored with different qualities of voice. There were no Gerrys in those days to prevent talented children from assisting their parents in the struggle of life, or from learning a profession which, in after years, would bring them fame and fortune.

"Mary was a soprano, Rosina a contralto. They sprang into sudden popularity and, for the greater part of two years they were the chief attraction of the old Museum. They were of English birth and came to this country with their father, sisters and brother. There were four girls—Charlotte, Josephine, Mary and Rosina and one boy, David T. Shaw, to whom we are indebted for that popular ballad, "Columbia, the Gem of the Ocean." It is seldom that so much dramatic and musical talent can be found in one family as were accredited to this quartette of sisters. Their father, John Shaw, was an actor in his younger days, but gained a wide-spread reputation as a poet, singer and musician. He was a violinist. The mother was also an actress of standing. It was after her death that the father came to America.

"The musical gifts were confined to Mary and Rosina, while Charlotte and Josephine were each endowed with dramatic ability. During one of Edwin Forrest's engagements at Providence, R. I., Charlotte was the heroine of all his plays, and 'the noblest Roman of them all' was heard to say one day that he had seldom met with an actress who afforded him so much satisfaction by her excellent support. But she died just as she was becoming prominent. Josephine came rapidly to the front rank of the profession. When William E. Burton became manager of the Chambers Street Theatre she was known as the 'Queen of Hearts'. That was the position she held in those days before the New York public, and which she held for many seasons as the leading lady of Wallack's, as Mrs. John Hoey. Great regret was expressed when she finally decided to retire from public life.

"After the death of her father, Mary married Arthur Livermore Fogg, proprietor of the Fountain Hotel, Baltimore, Md., and after his death she returned to the stage. She became prominent in Cincinnati at the National and Wood's Theatre. Her last appearance was during the season of 1869-70 at the old National Theatre, Cincinnati, under the management of R. E. J. Miles, as a singing chambermaid—what we now call a soubrette. She was a great favorite. Blessed with a happy flow of jovial animal spirits, she was the life and soul of the green-room. For several seasons she was quite a favorite at the Boston Museum. Retiring from the stage, she made her home in Cincinnati with her married son, where she received every care and attention possible to mitigate her physical sufferings. Her sister Rosina, who sang in concerts with her formerly (Mrs. Harry Watkins) still lives, and in the enjoyment of good health."

MANAGER HENDERSON EXPLAINS.

Manager David Henderson, an account of whose trouble at the Tabor Grand Opera House, Denver, was published last week, tells THE MIRROR his side of that affair. During the season, it is said, there has been much trouble between the Tabor and traveling companies over the incompetency of the orchestra of that house. Manager Henderson had been informed of the condition of the orchestra, and had communicated with the house management about it. He was led to believe that everything would be satisfactory. His company arrived on their special train of nine cars, and preparations were made for the opening. At rehearsal it was soon demonstrated that the orchestra of the theatre was incompetent. Rather than run the performance, Manager Henderson declared that he would cancel the engagement and lay his company off if a competent orchestra was not provided. Mr. Henderson went so far as to offer to pay $925 due from the Tabor to its former orchestra, and to guarantee their salaries for the week, but this the Tabor management would not listen to. The other facts of the matter are well known. Sinbad was transferred to the Broadway Theatre, which was packed to the doors at every performance. Manager Henderson evidently had the sympathy of the public, as he had that of the local musicians and of the judge before whom injunction proceedings were brought to embarrass him. Manager Henderson says:

"It is the most disgraceful proceeding on the part of the management of a theatre that I have ever witnessed. There is not an individual connected with the Tabor Opera House who has one grain of theatrical sense, or musical companies that have played there during the last eight weeks would not have been treated so shamefully. The orchestra they have are nothing but street takirs. Many of them cannot read a note of music. Fanny Davenport would not permit the curtain to go up upon the storm scene unless the musicians stopped playing. She sent her conductor into the orchestra and played the scene with a piano. A Trip to Chinatown a few weeks prior stopped the orchestra entirely, and the leader played all the music with the piano. This has been the story of nearly every one, but in spite of all remonstrance on the part of traveling managers, the Tabor people have persisted in keeping the orchestra that is utterly incompetent to handle any kind of music. The Tabor people insist that the orchestra is all right. I do not think there is any one connected with the Tabor, as far as I found out, who has the slightest knowledge of any kind of music. I intend to proceed against them, and recover damages for the trouble they have put me to, and the loss I sustained by not playing on the opening night."

Manager Henderson has since sued, placing his damages at $25,000.

THE BROWNIES.

C. B. Jefferson, Klaw and Erlanger are happy. They have secured the sole stage rights to Palmer Cox's Brownies, and will produce this fanciful work at the Walnut Street Theatre, Philadelphia. Ben Teal will probably stage it.

The theatre version of The Brownies has been arranged by Mr. Cox himself. The music has been written by Malcolm Douglas, of *St. Nicholas*. In the press and juvenile magazines the "Brownies" have long enjoyed popularity. Jefferson, Klaw and Erlanger are very sanguine of the stage success of the work.

The fairy element has been introduced in the stage version, in order to give feminine interest. The production will be made spectacular, though free from ballets or such features.

O'NEILL AND 'FRISCO.

Manager William F. Connor is piloting James O'Neill toward San Francisco, where he will begin an extended engagement this month. Mr. Connor writes from Omaha:

"I have no fear of the business in 'Frisco, despite the bad reports from there. We heard of bad business in the West as far back as September, yet since Christmas our business in this territory has been very large.

"As you know, we have leased the Stockwell Theatre, in San Francisco, for our engagement there. The Midwinter Fair may not draw people from the East, but large numbers will go there from the interior of California and the Northwest."

MATTERS OF FACT.

A preparation for a clear complexion, removing all blemishes and wrinkles, and warranted harmless, may be had of the leading specialist, Madame Caroline, whose parlors are situated at 217 Sixth Avenue, New York. Full particulars will be mailed by her upon application.

J. H. Haverly desires an extra strong attraction to open his People's Theatre, Chicago, on Feb. 11 or 18. He also wishes to hear from vaudeville people; also from managers of sensational melodramatic, and pantomimic productions.

Adelaide Stanhope is devoting her entire time to the instruction of the pupils of the Empire Theatre Dramatic School, of which she is the principal.

The Gran Teatro Payret of Havana, the leading theatre of Cuba, has appointed Edmund Gerson, the well-known agent, as its sole representative in America for a term of years. Stars, companies, and others wishing to play this theatre, which is one of the most beautiful in the world, should communicate with Mr. Gerson at his New York office, 1227 Broadway.

Lucy Schuldt is a most promising actress. She possesses a sweet, clear voice, is a remarkably quick study, and dresses with refined taste and good judgment. In emotional roles she is said to have few equals.

Gertrude Stanwood as Kitty Fauntleroy, the kangaroo girl in the Southern Dr. Bill company, scored a distinct success. She gave a refined portrayal of this character, entirely different from the usual tough impersonations accorded the part. The company having suddenly closed at Des Moines, she is at liberty.

Clifford Leigh left for Philadelphia on Sunday, to play Arthur Lavender in the production of Youth at Forepaugh's Theatre.

Robert Gordon is scoring a decided hit at the Grand Opera House this week as Charles Errol, in Mr. Potter of Texas. Mr. Gordon is generously endowed by nature with the attributes of success, and he will probably go up the ladder of fame rapidly.

A good advance man or business manager has an excellent opportunity to secure an interest in a company which Elsie Adair will lead, as advertised in another column. Miss Adair has secured a successful farce-comedy by a well-known author. D. L. Don, the comedian of the Clipper Quartette, will be in the supporting cast.

Manager W. E. Kendall has some good open time in February for the right attraction at the Holyoke Opera House, Holyoke, Mass.

The Hoboken Theatre, which was built about five or six years ago by the late Robert Wareing, has, through the depression of business, reverted to the Wareing estate. It will, however, be kept open under the management of John Clark. Manager Clark desires to hear from traveling managers holding dates at this house through the late manager, W. S. Ross, and also states that he has open time in March and April.

A good opening presents itself to an enterprising manager who is to take entire charge of the tour of a lady lecturer. The subjects are popular, and everywhere she has appeared the press has been uniformly kind. She may be addressed, Opportunity, care of this office.

Thomas R. Perry rejoined Primrose and West as general manager on Jan. 25. The minstrels will be under his progressive ideas for the rest of the season. Mr. Perry has signed a contract for five years, and will have general supervision of Primrose and West's interests in future.

The Academy of Music at Sterling, Ill., will be let on favorable terms to responsible parties. Applications should be made to F. M. Tracy.

M. J. Walsh, of 84 Albany Street, Poughkeepsie, N. Y., has a number of plays which he will sell or let on royalty upon easy terms.

Kate M. Howard closed with M. B. Leavitt's Western Spider and Fly company last week, and will star in her own play, Ambition, with a company of twelve people, and uniformed brass band. The tour will begin at St. Louis in February.

Extensive alterations are to be made by A. Adair, the proprietor and manager of Adair's Opera House at Johnstown, Pa. The auditorium will be on the ground floor next season, and it is intended to increase the seating capacity to 1,800. The theatre is to be made the equal of any in Pennsylvania. He is now booking for 1894-95.

Manager Harry C. Ernich, of the Davidson Opera House, Fort Scott, Kans., will not allow pirates to play his house, keeping it dark rather than have stolen plays put on. He has refused a number of these companies this season.

Robert A. Fisk has returned to New York after a sojourn in the West for a couple of seasons.

A successful writer of farce comedies wishes to meet a good business man to put on his latest work, which is very promising, and requires but a small company. He should be addressed, "Farce Comedy," care this office.

A first-class attraction is wanted for a benefit of the New Bedford (Mass.) Lodge of Elks. Full particulars should be addressed to the secretary of the benefit committee, Walter S. MacPhail at 21 Madison Street.

Mme. Neuville, who closed her recent joint starring tour with her son Augustine Neuville in The Power of Woman, is at liberty to sign to play leading heavies or character parts. She may be addressed at 442 Pacific Street Brooklyn, N. Y.

Marie Carlyle has been engaged by the Professional Womens' League to play William in their production of As You Like It at the Garden Theatre this week. Miss Carlyle will no doubt duplicate her success in this part, having played it in the League's Brooklyn production.

Dittmar Brothers will sell or let on royalty that success of successes, The Pay Train, which with Florence Bindley has proved a great money winner the past couple of seasons. It has by no means outlived its attractiveness.

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

Academy of Music	Diamond Breaker
Clark Street	White Slave
Columbia	John Drew
Chicago Opera House	Sinbad
Grand Opera House	De Wolf Hopper Opera
Havlin's	County Fair
Hayman's	Two Orphans
Hooley's	Nat C. Goodwin
McVicker's	Julia Marlowe
Windsor	Silver King

BOSTON.

Bowdoin Square	Lewis Morrison
Boston	James J. Corbett
Columbia	Charley's Aunt
Grand Opera House	Sappho
Hollis	Rose Coghlan
Museum	Marie Wainwright
Park	Henry E. Dixey
Tremont	Tobasco

PHILADELPHIA.

Auditorium	Variety
Bijou	Variety
Broad	E. H. Sothern
Chestnut Street Theatre	Girl I Left Behind me
Chestnut Street Opera House	Irving-Terry
Empire	Struggle of Life
Forepaugh's	Youth
Grand Avenue	The Shaughraun
National	The Lancer
Park	Robert Mantell
People's	Eagle's Nest
Star	Continuous Variety
Standard	Beck's Bad Boy
Walnut Street	Herrmann

PITTSBURG.

Alvin	The Lilliputians
Academy	City Club
Bijou	Siberia
Duquesne	Prodigal Daughter
Grand Opera House	Dr. Bill
Harris	In the Name of the Czar
Palace	Bristol's Equines

BALTIMORE.

Auditorium	Field and Hanson
Academy of Music	The Sleepwalker
Ford's Grand Opera House	Lillian Russell Opera
Holliday Street	She
Lyceum	Old Homestead
Monumental	Gus Hill's Novelties

WASHINGTON.

Academy	Blue Jeans
Albaugh's	Sol Smith Russell
Bijou	My Jack
Lyceum	City Sports
National	Milk White Flag

BUFFALO.

Academy	Marie Jansen (29-31)
Jacobs'	Waifs of New York
Lyceum	Charles A. Gardner
Star	Russell's Comedians (Feb 4-7)

CLEVELAND.

Euclid Avenue	Jane
Jacobs'	White Squadron
Lyceum	Russell's Comedians
Star	Beaty-Sandley Burlesque

CINCINNATI.

Fountain Square	London Belles
Grand	Lyceum Comedy
Heuck's	In Old Kentucky
Havlin's	Jarbeau Comedy
People's	French Folly
Robinson's	Bumbles for Life
Walnut	Salsom Garrett

ST. LOUIS.

Grand	Trip to Chinatown No. 1
Hagan	Still Alarm
Havlin's	Danger Signal
Olympic	Ferenczy Opera
Pope's	Power of Gold
Standard	Abby Clay

KANSAS CITY.

Coates	Tuxedo (29-31)
Grand	Kimball Opera Co.
Ninth Street Opera House	Finnigan's Ball

NEW ORLEANS.

Academy	Roland Reed
Grand	Stuart Robson
St. Charles	McCarthy's Bishops

MILWAUKEE.

Bijou	Robert Gaylor
Standard	The Scout

ST. PAUL.

Grand	Lost Paradise
Metropolitan	Fanny Davenport, Mr. and Mrs. Kendal

DENVER.

Tabor Grand	John T. Kelly

SAN FRANCISCO.

Bellatin	A. M. Palmer's Stock
California	Howard Athenæum Specialty

MIRROR CALLERS.

Among those that called at the Mirror office last week were the following: Count Bozenta, Grace Huntington, Frank L. Perley, Mart Hanley, Thomas Q. Seabrooke, Fannie Batchelder, Howard Paul, Marie E. Shotwell, C. C. Blanchard, George Barr, Henry W. Dodd, Clement Herschel, Martin Golden, Sergeant Golden, Marie Carlyle, Gertrude Stanwood, Francyn Hurleigh, Edward Grace, Walter N. Lawrence, John J. Lindley, Jerome Sykes, Julie Melville, J. M. Haynes, J. Henchey, Clara Moore, Frank A. Small, Vincent Sternroyd, Sidney R. Elias, Fred. Lennox, Edmund Gerson, T. H. Winnett, Lenore Snyder, W. F. Crossley, Ruth Aldridge, W. H. Rudolph, A. G. Kanz, E. S. Belknap, Nina L. Foster, H. D. Gibbs, J. P. Keefe, Iola Pomeroy, Ella Hunt, Elsie Lombard, W. F. Allen, G. W. Knowles, T. D. Van Osten, Harry Lightwood, Lillian Lawrence, Fred Melville, Harry Dickson, Frank Rolleston, Estelle Sprague, Vera de Vere, Harry Bell, Fannie D. Mac Collin, Marie Bingham, Minnie Packard, C. W. Bertram, W. H. Thompson, Elvira Frencelli, Toma Hanlon, M. J. Jordan, John R. Campson and Marshall P. Wilder.

BELLE ARCHER TO STAR.

Belle Archer is under contract to Joseph Gardner and Robert Hickman for three years. They will star Miss Archer in An Arabian Night. The tour will begin at Scranton, Pa., on Feb. 8 and on Feb. 19 the piece will be presented at the Park Theatre, Philadelphia. Miss Archer will also produce Forbes Herrman's On Both Sides. Robert Hickman will be her leading man, and in the company will be Fanny Denham Rouse, Louise Galloway, Esther Moore, Charles Butler and Franklin Roberts.

Milnes Levick is dangerously ill at his residence in this city.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the postoffice. Circulars and newspapers excluded.

Anderson, W. C.
Ackers, Henry P.
Anderson, Mr
Ahorn, Sargent
Averill, Percy
Atherton, Nellie
A. B. C.
Allen, Abbie
Adams, Minerva
Abbott, Marion
Aldridge, Bristow
Archer, John
Bell, Emma
Bricker, H. Coulter
Brennan, Matthew
Barrison Sisters
Baker, Ray
Belval, Marie
Behrens, Conrad
Boice, Jeannette
Barlow, Harry
Buckler, George
Brennan, Maurice D.
Barry, Nagle
Browne, Earle
Brand, John E.
Black, William
Brooks, Mrs. Louisa
Baker, Mrs. M. A. C.
Bell, Ida
Bingham, Marie
Baerman, John H.
Bell, Lou
Burroughs, C. H.
Burke, Ina
Burnett, Mrs. C.
Biggins, John
Brennan, John H.
Boafield, Mrs. E. S.
Beers, Newton
Butler, Mrs. C. W.
Bennett, Clarence
Bertram, Ernest
Chisholm, W. H.
Campbell, Norman
Clifton, George
Carbon, Harry
Coffin, O. Vincent
Chappelle, W. J.
Campbell, B. F.
Claxton, Kate
Clover, Cecil
Clay, Celia
Chick, Mexican
Coulter, Grace F.
Curry, Jack
Campbell, Mr
Campbell, Florien
Cadmus, Mrs. J. K.
Corey, H. W.
Cleary, J.
Clifton, H. C.
Carleton, William T.
Clayton, Bessie
Cutting, Robert L.
Collier, James
Clarke, Downing
Carnahan, Eulalie
Courtney, Etna
Cutting, Minnie S.
Coulon, Frazier
Daffron, Dorothy
Davis, Helene
Davis, Paul A.
De Vaux, Chas
Dana, Katharine
Duard, Batmah
Deming, Dorothy
Dumont, Frank
Darrell, George
Dunlap, George
Davis, J. C.
Detlin, J. K.
Davis, Kate
Dudle, Irene
Dorsey, Frank
Dunleavy, Will'm W.
De Shields, Howard
Auff, J. C.
Deeble, Harry
Dallas, Mervyn
De Clairmont, Blanche
Davenport, Ruth
Emmett, Gracie
Edmonds, Fred
Emmons, Gordon
Emerson, Eddie G.
Emmett, H. H.
Evelyn, Edith
Edwards, Fritz
Friend, Ethelyn
Foster, M. B.
Frear, Fred H.
Fullwood, W. H.
Finkelstein, I. L.
Greenwood, Marie
Grandin, Elmer
Gerome, Elsie
Grapwine, Chas E.
Goldthwaite, Jennie
Gaillard, Robert B.
Guthrie, W. P.
Girard, Fanny
Galapi, Antonio
Gorman, W. E.
Gran, Robert
Gaston, C. E.
Glover, Cornelius
Gervais, Chas
Gray, Jamie
Holmes, J. D.
Hood, B. D.
Higgins, A. G.
Harpster, Alice
Hume and Scott
Hunt, George L.
Hilliard, Robert
Hild, L.
Hargman, Amos B.
Hassan, E. J.
Halton, Marie
Handyside, C. A.
Hanley, Edith L.
Henley, S. J.
Hallson, Maud
Hageman, George W.
Heckler, Nettie
Haywood, G. W.
Holmes, Walter B.
Horne, James
Hamilton, Jno. W.
Harris, Wadsworth
Hanchett, Mr.
Hagerty, Wm. H.
Hitchard, Janet
Hasson, Carl A.
Hallam, Almora
Hidge, Ruby
Iselin, Isaac
Ingram, Beatrice
Jackson, G. H.
Jarvis, F. L.
Jones, Charles F.
Johnson, Fred. E.
Johnson, Alice
Johnson, Carrol
Kavenaugh, Lyle
Kidder, Kathryn
Kellogg, Mr. & A.
Klein, Charles
Kersands, Billy
Kimball, Sarra
Kenwood, Edith
Kenney, Joe
Keiser, H. S.
Koombach, B.
Kennedy, John W.
Kennedy, Alfred
Kingsbury, Blag
Kerr, Arthel
Kirkland, Hardee
Kellett, H.
Lauraine, Percy
Lacy, Harry
Lang, Edward
Langdon, Adah F.
Lindsay
Leigh Sisters
Lessings, Adolph
Long, Idalene C.
Leonnett, Edith
Lawrence, Mr. W.
Loane, Edna
Leslie, Irene
Lamb, Walter F.
Lawrence, Mildred
Lewis, Lillian
Laurel, Lily
Livingston, Albert
Leonard, J. J.
Lloyd, B.
Levick, Gus
Lee Helen
Latton, Emily
Losee, F. B.
Lefebvre, J. Frank
Le Roy, Irene
Lawrence, Nellie
Leffingwell, Myron
Murray, Frank
Melborne, Mr. L.
Middletown, George
Morris, Palma
Moore, Lottie
Murphy, Mark
Mayo, Frank
Mgr White Squad's
Mgr Lawlor Hanley
Mortimer, Miss E.
Mason Lowell
Mgr. Greenwood Opera Co
Magnus, Julian
Muni, Belle
Mendelsohn, Harry
Mgr Marie Sanger Co.
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McDonald, Timothy J.
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Mora, Mona
Mc Kim, Mattie
Mgr Heywood's Celebrities
Melbourne, Lillian
Muller, Lulu
Marriott, C.
Marston, Lawrence
Miller, Chas A.
MacCollin, A. W. F.
Mills, Margaret
Montgomery, W. V.
Mallin, A. S.
Moseley, Mildred
Monteith, Ben
Mallard, Laura
Melbourne, Lillian
McDonald, Willie
Mussel, Caroline
Mgr. N. S. Wood's Co.
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Madison, Stella P.
Midgley, Maud
Matcassen, Sol
Mackie, James B.
Murphy, Mrs. P. H.
Mgr Zozo Co
Martell, Mrs H.
Martell, Harry
Maguire, W. A.
Morewood, H. P.
Mgr Aug. Neuville Co.
McCormick, J. B.
Mogan, Lizzie
Nolan, Polly
Nobles, Milton
Newton, Miss J.
Northern, Jennie
Northrop, Emily
Newell, Yank
Norwood, H. F.
Norris, James
Naylor, Frank
North, Winfred
Odell, S. M.
Oram, Charles C.
Otis, Elita P.
O'Donnell, George
Olmstead, Geo. C.
O'Keefe, Anna
O'Neil, Rita
Palmer, Jack
Phillips, Wm. F.
Putnam Twin Sisters
Purcell, A. W.
Porter, Mr. S.
Pollock, Eric
Packard, Minnie
Parsons, C. T.
Prior, Ora
Potter, Jennie O'Neill
Porter, Mabel
Palmer, John H.
Paget, Hollice
Power, W. H.
Potter, Cora W.
Pascoe, Dan
Price C. B.
Russell, Richard
Reynolds, Barney
Ramon, Wm.
Reed, Julian
Rockwell, Chas.
Rolans, Harry
Reeves, W. S.
Sehan, Arthur
Rice, Charles E.
Reed, J. A.
Reiche, Mrs. Geo
Ramdell, Vernon
Russell, Nelly
Rolls, Bubbie
Randall, Lee
Rossiter, Harry
Remus, Julian
Randolph, Eva
Rogers, Rene
Redfield, Lora
Ricketts Bros.
Rudolph, W. H.
Sweetland, Eugene
Scott, Geo
Stevens, Ann
Shanks, Eddie
Smith, Watt
Stowell, Marie D.
Sutherla d & A.
Shroeder, Chas. N.
Smith, Geo L.
Scanlon & O.
Sweetland, E.
Stryker, Gus A.
Sacry, Adela
Smiles, Frank F.
Saunder, Eddie
Sig. Mgr. Nominee Co
Stinson, F. S.
Stanton, Gr.
Shaw, W. W.
Snyder, Lenow
Sutherland, Rosie
Sanson, Bessie
Shattuck, Ora
Schroner, Fama
Sayers, Hazel
Stanwood, Charles
Stange, Miss A.
Salisbury, Nate
Starr, Leah
Sullivan, E. P.
Stichnet, Nellie
St. Rene Sisters
Shackford, Charles
Sikes, O. F.
Sadler, Mr.
Sheean, W. T.
Smythe, Birdie
Semon, Harry W.
Spencer, Alexander
Shirley, Madeline
Solomon, Bennett
Standish, Harry
Snyder, Charles
Sidman, Arthur C.
Silton, Geo H.
Prateler, E. Pierre
Tyler, Geo C.
Tetzell, Charlene
Thomas, Hilda
Thorp, Clara
Talbot, Edith
Tetson, Basil
Thompson, Clara L.
Toole, John S.
Turner, W. O.
Tacey, Marie
Thornton, Bonnie
Tams, Arthur W.
Timons, George H.
Tagliaferra, Signor
Valiers, Geta
Van Zandt, Wm
Van Dorenfeld, Helena
Vincent, Mr
Vincent, Chas.
Van Lissa & Price
Wheeler, Ed
Whalen, Johnnie
Wilson, George
Watson, The
Wilson, Florence
Walford, Geo.
Williams, Cora
Wilson, Kitty
Weems, Burnette
White, Mr. P.
Watling, Le Roy S.
Wilder, Dave
Watts, Jessie
Williams, A. A.
Warren, S. H.
Young, Geo
Young, William
Zabald, Miss Geo.

DUSE'S LATEST SUCCESS.

THE MIRROR'S Rome correspondent, upon the best authority, contradicts the statement that Eleonora Duse is dying at Abbazia. On the contrary, the great Italian actress is creating a new furore in Austria and Germany. She has added Sudermann's Heimath to her repertoire, and is sending the Berlin public frantic with her rendering of Magda.

DATES AHEAD.

Received too late for classification.

ANDREWS OPERA (G. E. Moody, mgr.): Leon, Ia., Jan. 30 Centerville 31, Allerton Feb. 1, Keosaqua 2, Eddyville 3, Washington 5, Sigourney 6, Knoxville 7.

EDGEWOOD FOLKS (Alba Heywood; O. W. Heywood, mgr.): Gainesville, Tex., Feb. 6, Fort Worth 7, Dallas 9.

EX GOV. BOB TAYLOR (S. R. Miller, mgr.): Hot Springs, Ark., Feb. 1, Little Rock 2, Paris, Tex., 5, Fort Worth 6, Dallas 8, Sherman 9, Gainesville 12, Shreveport, La., 13.

GIRLS FROM CALIFORNIA: Martinsburg, W. Va., Feb. 8, Cumberland, Md., 9, Mckeesport, Pa., 10, Allegheny 12-17.

GORTON'S MINSTRELS (Charles H. Larkin, mgr.): Ocala, Fla., Feb. 1, Gainesville 2, Tallahassee 5, Thomasville, Ga., 6, Apalachicola, Fla., 9, Pensacola 12, Mobile, Ala., 13, Meridian, Miss., 16.

HOWARD ATHENÆUM SPECIALTY: San Francisco, Cal., Jan 29-Feb. 10.

JAMES O'NEILL (G. P. Connor, mgr.): Pueblo, Col., Jan. 30, Colorado Springs 31-Feb. 1, Leadville 2, Aspen 4, Salt Lake City, Utah, 5-7, Ogden 8, San Francisco 12-17.

MIDNIGHT ALARM: Jefferson City, Mo., Jan 30, Sedalia 31, Springfield Feb. 1, Nevada 2, Fort Scott, Kans., 3, Kansas City 4-10.

THE SLEEPWALKER (Gabriel and Arthur): Baltimore, Md., Jan 29-Feb 3.

THREE IRISH HEARTS: Alexandria, Ind., Jan. 30, Winchester 31, Eaton, O., Feb. 1, Connersville, Ind., 2, Cincinnati, O., 4-10.

THE BAXTERS (Charles Coyle): Bridgeport, Conn., Feb. 2-3, Brooklyn, N. Y., 5-10.

UNCLE TOM'S CABIN (Stetson's): Aurora, Ind., Feb. 1, Mount Vernon 2, Madison 3, Columbus 5, Crawfordsville 6, Lafayette 7, Muncie 8.

Born.

DAWKINS.—A daughter to P. J. Dawkins and Eugenie Sothoste Dawkins, born at Chicago on Jan. 25.

Married.

FREASE-HOPKINS.—William Frease and Daisy Hopkins, at Frankfort, Ind., on Jan. 18.

KOLB-CONWAY.—John W. Kolb (Billy Gray) and Bertie Conway.

Died.

ALLEN.—R. M. Allen, at Newcastle, Pa., on Jan. 22, of grip and kindred complaints.

BAETZ.—Mrs. Mary Baetz, at Sandusky, O., on Jan. 18.

FOGG.—Mary S. Fogg (Mary Shaw), in Cincinnati, O., on Jan. 23.

HUTCHINSON.—Fanny Davenport Hutchinson, infant daughter of John K. and Helen Ten Broeck Hutchinson, at Brooklyn, on Jan. 24.

MAPLESON.—Laura Schirmer-Mapleson, at the Everett House, New York, on Jan. 24, of pneumonia, aged 31 years.

SMITH.—Clarendon Smith (Hal Clarendon), at Indianapolis, Ind., on Jan. 24, of inflammation of the bowels, aged 30 years.

WALSH.—James Walsh, in Philadelphia, on Jan. 22, of consumption, aged about 30 years.

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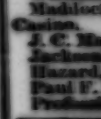

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